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THE THEATRE

AN ILLUSTRATED MAGAZINE OF THEATRICAL AND MUSICAL LIFE

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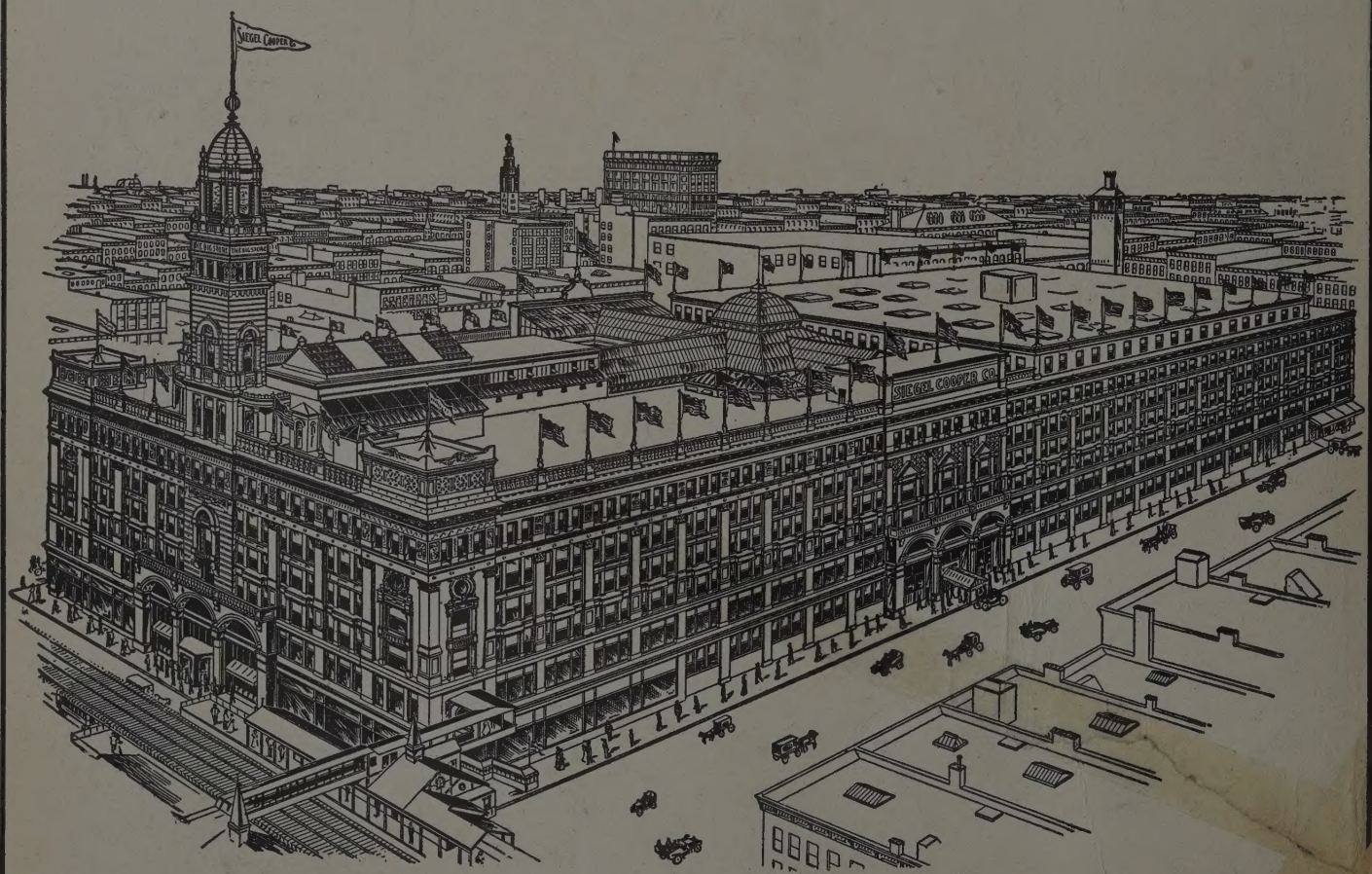

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Josef Hofmann, the great pianist, will discuss the merits of Soul versus Science, or of Science versus Soul in piano playing.

Aubrey Lanston, whose "Dramatic Incidents in the Lives of 18th Century Players," have appeared in this magazine with great success, will describe the London stage as it flourished in Sheridan's day.

Gustave Kobbé will give an interesting pen portrait of the real personality of George Bernard Shaw, the brilliant yet somewhat eccentric British dramatist.

Henry Tyrrell will analyse the best plays of the world's greatest living playwrights and consider the claims of each to immortality.

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WHAT'S INSIDE

There are some things to be said in favor of THE BOOKLOVERS MAGAZINE; that is, in comparison with other magazines. Like Mark Twain's "Jumping Frog," it has parts all its own. It has spirit, a good deal of ginger, a reasonable share of seriousness and it is undeniably beautiful. The "Booklovers" is the newest magazine success. It is not a magazine of book-lore, nor is it bookish. Every month it contains a series of artistic and popular color pictures, one good story of reasonable length, at least one illustrated article of international importance, a number of bright, penetrating discussions of present day topics, and "The Best New Things from the World of Print"—all brilliantly illustrated. THE BOOKLOVERS MAGAZINE is built distinctly for people whose spirit, taste and culture qualify them to appreciate the best things in picture, story and informing article. The publishers have determined that it will always be the newest magazine. If it finds itself getting old it will begin all over again. In this way THE BOOKLOVERS MAGAZINE will continue to be as it is now, "The Magazine that is Different"—in the right way.

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THE THEATRE MAGAZINE, 26 West 33d Street, New York

Club "Roasts" the Critics

To the Editor of THE THEATRE:

Henry Irving once said that the public are the best critics; and from observation I realize that he is right. Our own literary club, consisting of one hundred members, recently proposed to select three names of our best-known actors and three names of our best-known actresses. The members were each instructed to submit the name of whom they considered the best actor and actress, with reasons.

At the next meeting the votes were read. The names selected were Otis Skinner, Richard Mansfield and E. H. Sothern. The actresses were Mrs. Fiske, Mrs. Carter and Julia Marlowe. E. H. Sothern received 80 votes, Otis Skinner 10 and Richard Mansfield 8. Twenty-seven thought Sothern a better actor than Irving (I do not), because Sothern has the same artistic soul as Irving, but his impersonations are not marred by Irving's besetting mannerisms in speech and gait. These twenty-seven claim Irving to be Irving in everything he does on account of these mannerisms.

Mrs. Fiske received 40 votes, Mrs. Carter 37, and Julia Marlowe 21. Julia Marlowe having a different style than the above-named actresses, it is hardly fair to her to have selected her, yet as we think she is the best in her own school, we took her name with Mrs. Fiske and Mrs. Carter.

The three actors mentioned having the true soul of the artist, we consider them almost equal. But Skinner and Mansfield being always Skinner and Mansfield are defective in art. They impersonate, but do not create like Sothern. Then Sothern is always convincing, forceful and sympathetic. Mansfield is never sympathetic, rarely convincing or forceful. Otis Skinner is rarely sympathetic, or forceful, or generally convincing.

This winter I heard Southern's name mentioned three times as being superior to Mansfield and once as superior to Irving.

The reason the public is the best critic is because there is no partiality in its judgment. It is absolutely neutral, expecting no courtesy or favor from the actor, which is often the case with the professional critic. Then the lack of unanimity among the critics shows their fallibility. One critic praises the actor and play to the utmost; another criticises and condemns the same. A certain point in the play or certain movement of the actor will be praised by one, and ridiculed or condemned by another. There is a certain paper here in our town [? Editor] and a certain actor. This editor is a personal friend of the actor. He escorts the actor from the depot, calls on him at his quarters, and so on. This paper or rather the editor, is always lauding this actor as our leading player, at which the public smiles. They do not agree with the critic.

The public relies on its own judgment, and so proves an impartial as well as a sincere critic. This club believes in giving every one his just praise, and if Mr. Jefferson were a younger man he would have been included, and no doubt would have received a high vote, as he is a true artist.

A MEMBER.

Also a Reader of the THE THEATRE.

A CORRECTION

In our last issue, on the criticism of the farce "Jack's Little Surprise," we stated that the piece had the flavor of having been taken from the French. Mr. Louis Eagan, who is an American actor and dramatic author of considerable repute denies that he adapted the piece from any foreign source, and says it was entirely original with him. We publish this correction in justice both to Mr. Eagan and to our readers, as we desire, above everything, to be accurate.

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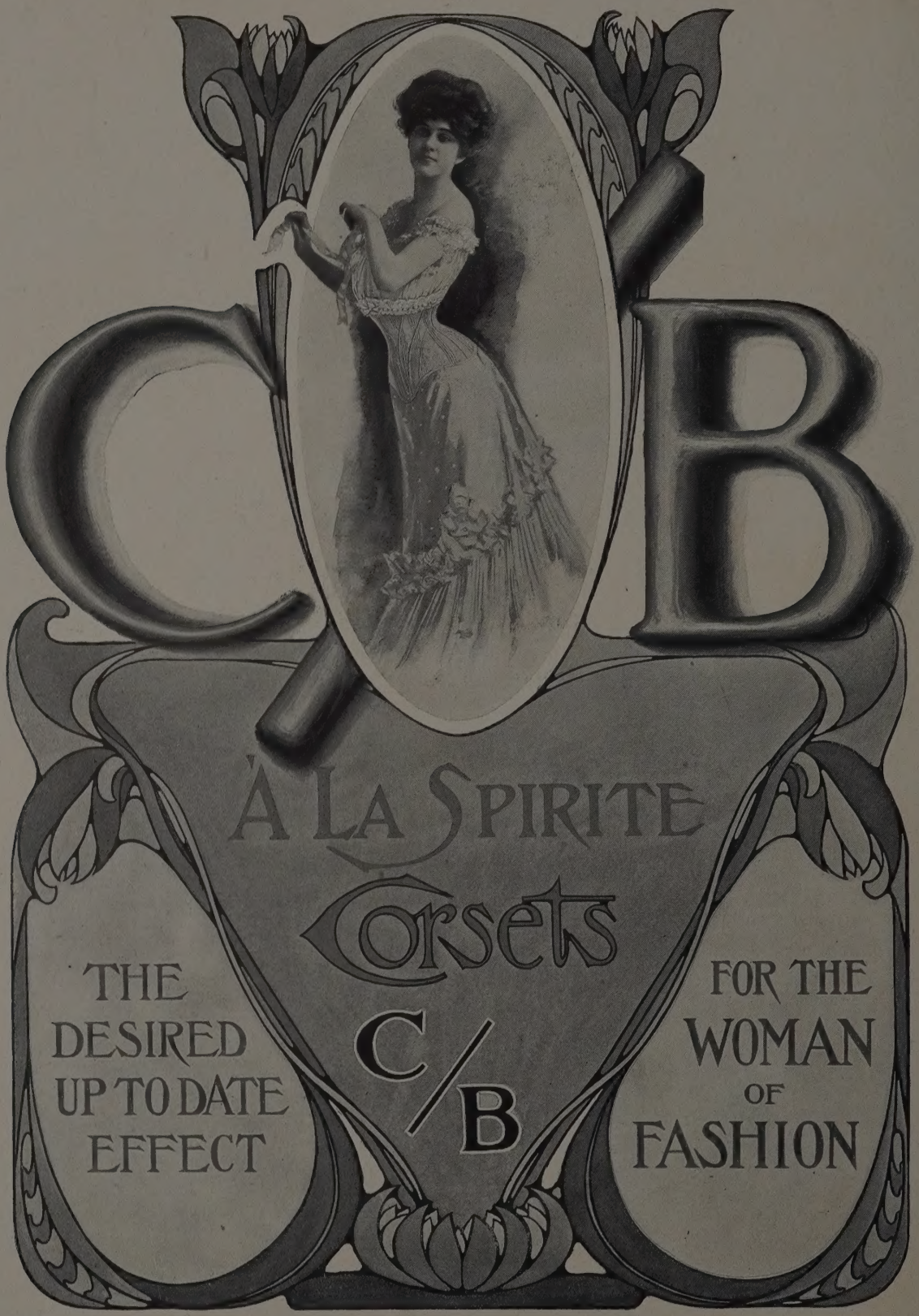
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THE THEATRE

VOL. IV., NO. 45 NEW YORK, NOVEMBER, 1904 ARTHUR HORNBLOW, Editor

MRS. PATRICK CAMPBELL AS THE SORCERESS IN VICTORIEN SARDOU'S LATEST DRAMA

Byron, N. Y.

Scene in Viola Allen's Production of "The Winter's Tale"

PLAYS and PLAYERS

MR. SAVAGE may be said to have coped successfully with the problem of producing "Parsifal" in English. He has done everything humanely possible to lead to a perfect and smooth performance. The scenic effects, the costumes, management of the lights, all the essential and terribly complex details of a stupendous undertaking, are all surprisingly well done, with the result that the production compares most favorably with that at the Metropolitan, which, as every one agreed, rivaled Bayreuth itself. None of the artists is a brilliant star, but each of them is serious in the work and a general scale of smooth excellence results. Mme. Kirkby Lunn, whose beautiful voice and nascent dramatic ability pleased New Yorkers two years ago, gives a vital interpretation of the emotionally chaotic Kundry. The Parsifal is Alois Pennarini. He is a trifle heavy for the rôle, but his facial make-up is excellent, while his voice is both sweet and telling. The Amfortas of Johannes Rothwell, the Gurnemanz of Putnam Griswold, the Klingsor of Homer Lind, and the Titurel of Robert Kent Parker, are all praiseworthy to a surprising degree. The conductors are Walter H. Rothwell, who was trained by Mahler, and Moritz Grimm. The chorus is vocally fresh and pleasing to the eye. To the trained ear of the musical sybarite the festival play loses atmosphere and charm sung in English, but the general public—which must see this child of Wagner's enfeebled old age at any price—will not feel this.

At the Garrick Theatre on October 11 was presented a comedy in three acts by Henry Arthur Jones, entitled "Joseph Entangled." The cast was:

Sir Joseph Lacy, Henry Miller; Hardolph Mayne, John Glendenning; Harry Tavender, Frederick Tiden; Gerald Fanmere, J. Hartley Manners; Jermyn Pyecroft, Stanley Dark; Prof. Tofield, Walter Allen; Knapman, Frederick Tyler; Staddon, Bertram Harrison; Lady Verona Mayne, Hilda Spong; Lady Joyce Fanmere, Lady Verona's sister, Grace Heyer; Mrs. Harry Tavender, Laura Hope Crews; Mrs. Knapman, Maggie Holloway Fisher.

The English dramatists owe their present predominance on our stage to their mastery of the art of playwriting, which enables them to seize upon the slightest suggestion and to make much of little. "Joseph Entangled" is a case in point. The two characters are Sir Joseph Lacy and Lady Verona Mayne. They belong to the aristocracy. Lady Verona makes a flying visit to her town house, left for the summer in possession of the caretakers only, and spends the night. Sir Joseph is invited by the butler, who does not know of the presence of his mistress, to put up there over night. The two are astonished and delighted to meet at breakfast. A gossiping man and wife of their set happen to drop in, and the scandal begins. No one will believe their protestations of innocence, and the humor of the situation is enhanced by its bearing on the justly or unjustly celebrated incident in which the then Prince of Wales swore, on the honor of a gentleman, to an apparent falsehood to save the reputation of a lady. The propriety of such a course of conduct for a gentleman is not in question in the play, and we raise no question of it here. But would the like circumstances of an accidental meeting provide an American dramatist with an American play for an American audience? Who would believe that a gentleman would choose such a place for an intrigue? The second act of the play is very clever and amusing. The discussion of the absurdity of Sir Joseph's denials is diverting, and carried out by typical characters it has constant turns that provoke laughter. Miss Hilda Spong, as Lady Verona, gave the part distinction, going from lightness to perplexity and sentiment with artistic ease and pleasing naturalness. Henry Miller, as Sir Joseph, plays with a lighter touch than he has had an opportunity for in many seasons.

Byron, N. Y.

Viola Allen in "The Winter's Tale"

At the Garrick Theatre on September 21 was produced a comedy by Clyde Fitch, entitled "The Coronet of the Duchess." The cast was:

Mrs. Hampton, Mrs. Hone; Millicent Hampton, Clara Bloodgood; Mrs. Stafford, Mrs. Thomas Whiffin; Laura Burrell, Georgie Mendum; The Dowager Duchess, Katharine Stewart; Lady Hilda, Elizabeth Emmett; Lady Dardale, Florida Peir; Nora Cholmonville, Flossie Wilkinson; Pussy Hawkins, Elsa Garrett; Violate Gootes, Katherine Bell; Jim Burrell, William Courtleigh; Mr. Hampton, Wm. H. Tooker; Jake Wheeler, Austin Webb; The Duke of Sundun, Ernest Lawford; Lord Beachby, Frank DeKum.

There are no half measures with Clyde Fitch's plays. They are either

great successes or great failures; they either run for a season or are taken off in a week. To the latter class belonged "The Coronet of the Duchess," which was a fine subject spoiled by flippant treatment. Flippancy is this brilliant dramatist's besetting sin, and it is the one great stumbling block in the way of his taking rank with the foremost playwrights of our time. Astonishingly accurate in the little details of life, a master of dramatic technique, a stage manager almost without a peer in this country, having a gift for crisp, pungent, epigrammatic dialogue and an instinct for dramatic situation—with all these advantages Clyde Fitch is fatally false and shallow in vital things, and the best of his plays, for this reason, fall short of being great plays and are certain to be forgotten in another generation. The principal reason for this flippancy and shallowness is probably to be found in the fact that writing "star plays" to order on time contracts is hardly conducive to inspiration; another and more serious one is that he himself does not feel deeply the deep problems of life. The plays that have survived have evolved from the brains of thinking men. A message to humanity, an object lesson in sociology, as all plays are in a greater or lesser degree, may be contained in a laughter-making comedy as well as in a tear-compelling drama. Molière, Sheridan, Shakespeare, Schiller, Hugo, and Dumas were philosophers before they were playwrights. Their plays contain vital truths and that is why they are eternally fresh. Mr. Fitch, at his best, only caters to the moment. The slang and the follies and fads of the hour he crowds into his pieces with almost bewildering profusion until the unthinking, dazzled by the glittering array of Nothingness, exclaims: "Isn't it all clever?" whereas there is nothing there!

The idea of the purchase of a British title with American money, the animate object of the infamous barter being the body and soul of an American woman, already utilized by Bronson Howard in "Aristocracy," is a splendid subject for dramatic treatment. Mr. Fitch failed with it simply because he was not sincere. He burlesqued where he should have flayed. With the single exception of the Duke himself, who was capitally drawn, and no doubt a faithful portrait of most of the fortune-hunting peers that infest America, all the characters in the play were preposterous. Why do American dramatists insist on burlesquing their own countrymen abroad? No wonder the Dowager Duchess exclaimed contemptuously: "They are a queer lot!" speaking of the relatives of her American daughter-in-law. Well-bred American girls do not talk slang, nor do well-bred American men wear yellow shoes when invited to a Charity Bazaar to meet royalty. Mrs. Bloodgood was not at her best as the unhappy duchess; clearly the rôle did not suit her. The best feature of the performance was the clever acting of Ernest Lawford as the horsey duke. His "make-up," demeanor, intonation, was a perfect bit of acting.

At the New Amsterdam Theatre on October 10 was presented Victorien Sardou's drama in five acts, entitled "The Sorceress." The cast was:

Cardinal Ximenes, Frederick Perry; Don Enriquez De Palacois, Guy Standing; Lopez De Padilla, George Riddell; Cardenos, L. Rogers Lytton; Cléofas, Fuller Mellish; Zoraya, Mrs. Patrick Campbell; Afrida, Alice Butler; Manuela, Gertrude Coghlan; Fatoum, Margaret Bourne.

A full account of this drama, which deals with the persecution of so-called witches under the Spanish Inquisition in the sixteenth century appeared in our issue for March. Written by Sardou at the advanced age of seventy-three, this latest work shows all too plainly that the master brain which gave us "Patrie" and "La Haine" is growing weary. The marvellous technique which has made Sardou a giant among the playwrights of his time, is still there, but the old-time fire, the scenes of human passion and suffering, that held one spell-bound in "Tosca" and "Gismonda," are absent. The puppets move, the drama itself is poignant and real, yet for some reason it all leaves you cold. The fine scene in the fourth act, where the wronged Zoraya faces her priestly persecutors in the dungeons of the Inquisition, is powerfully written in the true Sardou manner, yet not for one moment does it stir the auditor as did the somewhat similar scene in "Tosca."

The acting, perhaps, more than anything else, is responsible

Byron, N. Y. ANNA HELD

THE SWISS GUIDE CHORUS IN "HIGGLEDY PIGGLEDY" AT THE NEW WEBER MUSIC HALL

for this lack of interest. Mrs. Patrick Campbell is unsuited to the title rôle. She has some fine moments, especially when, in the prison scene, she denounces her accusers, but she is not the Zoraya that Sardou drew. She wears the clothes of the part, and gorgeous costumes they are, but she is not Zoraya, because she herself belongs to a different age. Mrs. Campbell is essentially the type of the modern woman, the woman of our drawing-rooms, the woman of Pinero and Ibsen. She is not the universal woman in the sense that Bernhardt is. Put the clothes of no matter what period on Bernhardt and she will act and talk like a woman of that period. Mrs. Campbell in gowns of the sixteenth century is an anachronism. Guy Standing was weak and unconvincing as Don Enriquez, but some fine acting was done by Frederick Perry as the Grand Inquisitor, and by Alice Butler as a fanatical old woman.

At the Broadway Theatre on October 3 was presented a comic opera, book by Stanislaus Stange, music by Julian Edwards, entitled "Love's Lottery." The cast was:

Sergeant Trivet, Wallace Brownlow; Sir Hervey Aston, G. L. Tallman; Squire Skeffington, W. H. Thompson; Laura Skeffington, Louise Gunning; Sally Lunn, Delight Barsch; Barney O'Toole, John Slavin; Tom Ryder, Heathe Gregory; Lina, Mme. Schumann-Heink.

The spectacle of a great Wagnerian singer struggling with the inanities of so-called American comic opera is a melancholy one. In a weak moment Mme. Schumann-Heink, a favorite prima donna with a brilliant record in grand opera, was induced to leave her proper sphere to try her fortunes in a musical piece especially written for her. "Love's Lottery" certainly bears all the marks, as it has all the defects, of the tailor-made piece. Unfortunately, the tailors have not fit their client. With the dullest of books, a lame story, mediocre music, there is little in it to please either eye or ear. The best that can be said is that it is written on legitimate lines and that Mr. Edwards' music, if absolutely uninspired, is well orchestrated. But Mme. Schumann-Heink, in the rôle of a frolicsome German laundress, is not an unalloyed joy. Her comedy is pathetically heavy and her one idea of humor (?) is to mock her own broken English by saying repeatedly "Ist mein Englische goot?" Of course, when she has a chance to show off her magnificent voice, then one forgets other shortcomings, but these moments are few.

Those New York theatregoers who have failed to profit by the present opportunity to see a first-class French stock company in French plays should forever have it on their conscience that they have missed an artistic treat. There are still a few days left before M. Cazelles and his actors leave the American Theatre. Profit by it to delight your eye with the sight of real acting. In melodrama, farce, classic comedy, problem play—in each change of bill these visitors from Paris have displayed a versatility, intelligence and high training in their art such as is unknown on our own stage. Let our actors hurry to watch their performances for instruction and inspiration; let our managers go see what a real stock company means! Three changes of bill a week and smooth performances each night! Let us not close our eyes to the fact that we have not to-day in America a single actor of the first rank. We have many self-styled "stars" and a number of very capable actors, but we have no *great* actors. Who saw Jean Dulac as Lagardère in "Le Bossu," and as Don Cæsar in "Ruy Blas," might well exclaim: "Here's an actor!" An expressive, mobile mask, fine stage presence, a perfect swordsman, a voice that alternately thunders or pleads—is it strange that this leading man made an impression we shall not soon forget? Then Mme. Renot, who was not delighted with her spirited, vivacious performance and superb enunciation as Dorine in "Tartuffe," and at the unction with which M. Perrin acted the famous old hypocrite, eclipsing in this rôle even Coquelin himself? And what a treat was it to see once more Victor Hugo's superb drama "Ruy Blas," with such artists as Charny in the title rôle, Dulac as the light-hearted Don Cæsar, and Raymond as the sardonic Don Salluste! The queen of Mlle. Coralie Arnaud was lacking in distinction, but the authoritative acting of M. Bréant, the delicious comedy of Mlles. Milliares, d'Hamy and Costard we shall miss. We can only hope that M. Cazelles has received encouragement to return.

Byron, N. Y. OTIS SKINNER

SCENE IN JEAN RICHEPIN'S IDYLLIC DRAMA, "THE HARVESTER," NOW BEING PRESENTED BY OTIS SKINNER

Henry Miller and Hilda Spong in Henry Arthur Jones' comedy, "Joseph Entangled"

At the Belasco Theatre on September 26 was produced a comedy drama in three acts by Charles Klein, entitled "The Music Master." The cast was as follows:

Herr Anton von Barwig, David Warfield; Signor Tagliafico, W. G. Ricciardi; Mons. Louis Pinac, Louis P. Verande; Herr August Poons, Leon Kohlmar; Henry A. Stanton, Campbell Gollan; Andrew Cruger, William Boag; Beverly Cruger, J. Carrington Yates; Mr. Schwarz, Alfred Hudson; Mr. Ryan, Tony Bevan; Al. Costello, Louis Hendricks; Joles. Harold Mead; Ditson, H. G. Carlton; Danny, Richard Kessler; Collector, Downing Clarke; Mrs. Andrew Cruger, Isabel Waldron; Helen Stanton, Minnie Dupree; Miss Houston, Marie Bates; Jenny, Antoinette Walker; Charlotte, Sybil Klein; Octavie, Jane Cowl.

This is a simple story set forth by means of a stage management of the very highest efficiency and acted, as to its chief character, with uncommon naturalness and skill. A musician steeped in his heavenly art, living, before the beginning of the action, in Vienna, the very home of music, esteemed there and prosperous, is suddenly bereft of home, happiness and child by the flight of his wife with a friend. He comes to America, seeking trace of the faithless ones who have carried his peace of mind away with them. He secures employment in New York in a "museum," and becomes the companion in this nether world of the curious inhabitants of it, including those freaks that "eat 'em alive." A fashionably-attired young woman brings him a boy as pupil to his humble rooms in Houston street. This is his daughter. He discovers her identity when she also becomes a pupil. He confronts the destroyer of his home and is about to expose him when he realizes that by doing so he will prevent the happy marriage of his daughter with a worthy suitor. In the final act, as the music master is about to return "home" to Vienna, to the atmosphere of his art, his mission of revenge unsatisfied, but chastened by events which bring happiness to his child, she discovers his identity and makes him take heart again in the love she brings him. He would have effaced himself, but she makes him live again.

The story itself is trite; many of the incidents strike you as strangely familiar and theatric; but there is newness and freshness in the acting. In the hands of another stage manager and with another actor as the music master we might have had theatricalism and unreality in the place of genuineness of character and emotion. The bare story of the play would seem artificial, but sincerity is brought into it by the scenes, the incidents, the characters. Once or twice the discord and note of melodrama is touched, but that instant the dominant chord of pathos, sentiment or delicacy is struck by Warfield, and naturalness brings the action back to our liking. The musicians exercising, the spaghetti dinner, the dining together and the toast making, the seizure of the piano for debt, the music lesson to the daughter, the discovery of her identity by means of the doll with the glass eye broken out, which she had preserved in a case with her collection of toys, the music master's interest in the love affairs of a young couple, the stopping of the broken window with an overcoat and its falling to the street, and other incidents, gave a constant variety to the action. A stage manager of Mr. Belasco's skill may be relied upon to reproduce all the external marks of the life he depicts. The faculty should not be an unusual one, but it is. It is pleasing to note the skill with which the points are made. For example, the loss of the overcoat, which tumbles into the street, is not a mere incident lugged in for momentary effect, but it is used for the purpose of getting the other characters off the stage in order to leave it clear for the scene between father and daughter. It is true that other incidents are introduced in order to piece out the play, but the carpentering is well done.

Mr. Warfield has temperament. His methods are simple. His expression of feeling is delicate. His voice utters kindness in tones that come from a heart habituated to kindliness and forbearance and suffering. The lines about the mouth respond to sentiment and attention is centred on a face lit up by eyes aglow with the soul. This, of course, applies to the character which he assumes, but no man can assume a character perfectly without having some of its attributes. The performance affords wholesome pleasure, and its distinct triumph is that of the actor, for he brings concord out of an instrument not always in tune. Min-

Arthur Dunn as Blutch in "The Runaways"

nie Dupree as the daughter is ingenuous and pleasing. Antoinette Walker as a girl in love helped along a bit of harmless comedy, supplying deficiencies of art with an agreeable personality. Marie Bates was not entirely successful as the boarding-house keeper, but as Marie Bates she is always entertaining.

"The Music Master" is one of the successes of the season.

At the Lyric Theatre on October 10 was presented "The Harvester," a drama adapted by Charles M. Skinner from the French of Jean Richepin. The cast was as follows:

The Harvester, Otis Skinner; Francois, J. M. Colville; The Seigneur, George Clarke; Tony, Walter Lewis; Thomas, Ben T. Ringgold; Martin, Russell Crauford; Simon, Daniel Pennell; Gustav, John Boylan; Toinette, Lizzie Hudson Collier; Aline, Maud Durbin; Catherine, Marion Abbott.

The spirit of true poetry pervades Otis Skinner's latest contribution to his art. "The Harvester" is a breathing poem of untrammeled liberty. It sings of the splendid fields, of insistent nature and of the joy of living. Into this drama of compelling charm and dramatic significance Jean Richepin, the French author, has poured a wealth of soulful enthusiasm and trenchant philosophy. It is a simple story that he tells of those whose life mission it is to till the soil; and its principal character of the careless, fascinating Romany speaks with eloquent force the message of happiness and responsibility. And the transplanting of the scene from France to Canada is happily accomplished. As is too frequent the case in such matters, no atmosphere is lost; the scheme and purpose of the play are preserved and the harmony of the idyll admirably maintained. Charles M. Skinner, who did the adaptation, deserves more than a passing word for his sympathetic rendering of the original.

Otis Skinner is the star who has brought to the Lyric this charming play. A much-abused theatre-going public should rise up and called him blessed for this whiff of romance and poetry. But he gets his own reward in the splendid opportunities which the title rôle affords, and better still realizes them. Buoyant, gladsome and cheery he sweeps through its action like a breeze scented with the blossoms of spring. What cause to wonder that a Toinette shall fall a victim to his saucy wooing? Carelessly he takes to the great wide way, only in later years to return and find that he is responsible for the woes of more than one. Right then he does according to his lights, but when the opportunity of home and rest arrives, the fascination of the ever-onward is too much for him, and out into the night he goes. There is a sigh, but it gives place at once to a song, and the wanderer is again on his endless way.

In voice and bearing, Mr. Skinner quite realizes the part; a beautifully poetical portrayal which only just misses perfection because of the occasional intrusion of the theatric. The production is a charming one and the company thoroughly attuned to the requirements of the piece. Sympathetic and graceful the Toinette is admirably acted by Lizzie Hudson Collier; while the generous-hearted Catherine is played with gracious breeziness by Marion Abbott. J. M. Colville scores heavily in his graphic rendering of the palsied Francois, and George Clarke as the Seigneur shows the absolute value of adequate training. Maud Durbin (Mrs. Skinner in private life) looked charming and acted intelligently as the Seigneur's daughter, while Ben T. Ringgold and Russell Crauford lend humor and weight to the cast.

At the Berkeley Lyceum on September 26 Arnold Daly produced George Bernard Shaw's one-act comediettina, "How He Lied to Her Husband." The cast was as follows:

Her Lover, Arnold Daly; Her Husband, Dodson Mitchell; Herself, Selene Johnson.

The comprehensiveness of George Bernard Shaw's humor is something that must appeal to all. For a laugh, or, rather, a chuckle, it is quite the same to him whether he pokes fun at his audience, himself, or his own creations. As a compliment

Byron, N. Y.

THE KOREAN DANCING GIRLS IN "THE SHO GUN" AT WALLACK'S THEATRE

Byron, N. Y.

DAVID TORRENCE EDW. B. MARTINDELL CHARLES EVANS

THREE PRINCIPAL CHARACTERS IN GEO. ADE'S AND GUSTAV LUDERS' OPERETTA, "THE SHO GUN"

to Arnold Daly, who certainly made the paradoxical wit of the gifted Irishman, as expressed in "Candida," a known quantity to the metropolitan public, Mr. Shaw wrote for his enthusiastic young purveyor a "comediettina," as he is pleased to call it. This merry brochure, under the title of "How He Lied to Her Husband," gave delicious enjoyment to all who had the good fortune to see and hear it. The sketch is nothing less than the three principal characters of "Candida" placed in a distinctly up-to-date and local environment. That they act as they do, influenced so readily by the demands and conventions of modern society, instead of carrying out the theories so earnestly advocated by them in the original play, results in some admirable moments of perfect satire.

Mr. Daly is the poet lover, the warmth of whose verses to the other man's wife precipitates the misunderstanding. How feeble are his lies, how disenchanted becomes the wife and how disgusted is the husband at the poet's too feeble infatuation of his own wife, with an out and out rough and tumble fight in a drawing-room thrown in, are factors in a thirty-minute entertainment that must be seen to be appreciated. Mr. Daly is an impulsive poet, Mr. Dodson Mitchell a splendidly self-satisfied husband, and Miss Selene Johnson a very feminine and attractive wife.

At the Garden Theatre on September 20 was presented a comedy by George Ade, entitled "The College Widow." The cast was as follows:

Billy Bolton, Frederick Truesdell; Peter Witherspoon, George E. Bryant; Hiram Bolton, Edwin Holt; "Matty" McGowan, Dan Collyer; Hon. Elam Hicks, Stephen Maley; "Bub" Hicks, Frederick Burton; Jack Larrabee, Edgar I. Davenport; Copernicus Talbot, J. Beresford Hollis; "Silent" Murphy, Thomas Delmar; "Stub" Talmadge, Morgan Coman; Tom Pearson, Robert Mackaye; The Town Marshal, E. Y. Backus; Ollie Mitchell, Douglas J. Wood; Dick McAllister, George F. Demarest; "Jimmy" Hopper, John H. Chapman; Jane Witherspoon, Dorothy Tennant; Bessie Tanner, Amy Ricard; Flora Wiggins, Gertrude Quinlan; Mrs. Primley Dalzelle, Lida McMillan; Luella Chubbs, Mary McGregor; Cora Jenks, Belle Nelson; Bertha Tyson, Lucy Cabeen; Sally Cameron, Georgia Cross; Ruth Aiken, Florence Cameron; Josephine Barclay, Grace Quackenbush.

The apparent ease with which George Ade has provided us with entertainment in a "pictorial comedy," as it is described in the bill, of college life, is significant of the simple dramatic methods of the author and of the equipment of the man.

To say that "The College Widow" is "hardly a play" is to entirely mistake the plastic liberality of the art of playwriting. Plays require much or little plot, according to their purpose and kind. What is a plot? It is that about which a play is logically developed by means of the action. Its complications may be as simple as the operations of a child's mind in elementary mathematics; and if it leaves "that about which the play is" in solution until the end of the action it is as good a plot for the purpose as the most intricate one ever devised, which, for its purpose, with its material, is necessarily involved.

We have here a railroad president who attributes his success in business life to having been dismissed from his college in his youth so that he turned his attention to practical affairs, in consequence of which he takes a great interest in the institution, supplying it, from time to time, with the money it needs. He sends his son there to be educated, but the son, distinguished already as a football player, yields to the blandishments of the college "widow" and the persuasions of his friends at a neighboring rival institution, and remains there as a member of the team. Instead of going to the Baptist college he becomes a student (of football) at the Presbyterian college.

What holds the play together and keeps the interest alive? What is the problem? What is the question we are constantly asking? Simple enough: What will the old man say and do to his son when he discovers the state of affairs? In due course we have the scene that answers it. The father gives him a severe lecture, full of arguments and reproaches, and suddenly turns to him with the exclamation: "You are a hell of a Baptist!" When the Presbyterian team wins, the old man is as enthusiastic as a boy in sharing the victory which his boy has helped to win. Certainly it is a plot; certainly it is a play. There is little of what may be called the higher mathematics of the art in it all, but there is very considerable skill in utilizing the abundant material. The play is without the seeming of art, and, without the slightest dispraise of the author, it may be conjectured that his original manuscript was really artless, at many points, to the extent of crudity. The play, in printed form, luminous as it would be with the genuine humor of Ade, could, by no possibility, convey anything like the effect of the performance. The stage manager and the actors are absolutely essential factors. Are they not so in all performances? Certainly, but not in the dominating and creative way as where no amount of description can convey the details of business that must accompany the words, and where, indeed, there is much more business than words. It is a case in which the triumph of stage management and acting must be recognized.

George Marion's work as stage manager is distinctly original and formative. The stage manager of a conventional play is apt to overrate himself with reference to the author. No stage manager, however, rises superior to the source from which comes his opportunity unless he makes something out of nothing by usurping the functions of the author himself. This is not the case here. But it is an admirable instance of the employment of all the creative agencies. While stage management has improved in recent times, what may be called the stage manager's and actor's play is by no means new. Plays like "Tom and Jerry," which by the crowds they drew almost forced the regular theatres into bankruptcy in London about fifty years ago, were of this kind. Instead of tragedy on stilts they presented characters that everybody knew. Every familiar type found a place in the action. Mr. Ade, in like manner, has practically exhausted all the characteristics of college life that are familiar to those who know that life. His object was to present an animated picture without the loss of a single detail of any consequence. He has been entirely successful.

H. REEVES SMITH
This well-known actor, who played the rôle of Capt. Jinks at the Garrick, has been engaged by Daniel Frohman for a new production

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At Wallack's on October 10 was presented a comic opera by Geo. Ade and Gustav Luders, entitled "The Sho Gun." The cast was:

W. H. Spangle, Chas. E. Evans; Flai-Hai, Sho-Gun, Edward B. Martindell; Gen. Kee-Otori, David Torrence; Hanki-Pank, Thomas C. Leary; Tee-To Komura, Wm. C. Weedon; Beverly Dasher, Henry Taylor; O-Hung, Geo. Ollerenshaw; Wi-Ju, Arthur O'Bryan; Sha-Man, E. P. Parsons; Omee-Omi, Georgia Caine; Princess Hunni-Bun, Christie MacDonald; The Dowager Hi-Faloot, Carrie E. Perkins; Moo-Zoo May, Dorothy Maynard; Kee-Zi, Loris Scarsdale.

EDGAR SELWYN
This popular young character actor will be seen this season in support of Ethel Barrymore in her new play, "Sunday." Mr. Selwyn was recently seen as Fletx in "A Gentleman of France," Telemachus in "Ulysses," Foreman in "Sherlock Holmes," James Antrobus in "Gypsy" and last season as José in "The Pretty Sister of José"

This piece is not characteristic of George Ade at his best. We expect from him something new, but here we get but little that is new. A note on the bill says that the opera is meant to be an indirect treatise on the worship of titles, the formation of trusts, the potency of the American "pull," Yankee commercial invasion, legal manœuvering, advertising enterprise, and other subjects of timely interest. But these things are only incidental, and only in the last act do they become essential to the plot and effective as amusing satire. The idea of the adoption of American methods by the Koreans is not bad, but the point of cohesion between the directly opposed elements is hardly reached, and it all remains oil and water. Mr. Ade misses the trick somehow. It is plain that he did not give the time to it. William Henry Spangler, "an energetic pilgrim," arrives in Korea, and finally, by forming trusts and fomenting strikes and employing the Sho Gun's chief man as his lawyer, gets to be Sho Gun himself. Mr. Ade could have made very successful foolery out of this. He has not done so. The epigrams, having no bearing on the immediate situations, are wholly ineffective. For example, "A trust is a large bundle of money entirely surrounded by water—common water." The performance itself has merit, and Mr. Luders' music is pleasing.

At the Criterion Theatre on Sept. 19 was produced an English version by Robert Hichens of Octave Mirbeau's three-act drama, "Business is Business." The cast was as follows:

Isidore Lechat, William H. Crane; Xavier Lechat, Joseph Wheelock, Jr.; Phinck, George Backus; Gruggh, Sheridan Block; Lucien Garrand, Walter Hale; Marquis de Porcellet, Harry Saint Maur; Vicomte de la Fontenelle, Robert Paton Gibbs; Head Gardener, Guy Nichols; Retired Captain, George F. De Vere; Magistrate, Harry Gwynette; Doctor, Frederick Maynard; Tax Collector, R. S. Fife; Jean, W. H. Dupont; Gardener's Boy, Gabriel Ravenelle; Mme. Isidore Lechat, Har-

riet Otis Dellenbaugh; Germaine Lechat, Katherine Grey; Julie, Emma Field; Magistrate's Wife, Isabel Garrison; Doctor's Wife, Madeleine Rives; Tax Collector's Wife, Josephine Mack.

A man, representative of every vicious modern business method, a schemer, heartless, grasping and relentless, accumulating money without regard for others, ambitious of financial power and social distinction, gains every end as to money and loses everything else that makes life worth while.

Such a man is Isidore Lechat in "Business is Business." His son, given over to a life of pleasure and idleness, is killed by the overturning of an automobile. His daughter, who abhors the splendor of his ill-gotten wealth, has an intrigue with a penniless clerk and thereby defeats the father's scheme to marry her to a Marquis.

This is the substance of a play the action of which is carried on largely by means of episode. While the type of character is universal in these days, finding its counterpart in every essential detail in every land, many of the circumstances of the life of Lechat are so distinctively French that the farce, if not the completeness of the portraiture, is impaired for an American audience. The alliance which the man of money seeks for his daughter with a Marquis is based on a reverence for title and aristocracy which is persistent in French drama. A modern business man is not necessarily a vulgarian and an aristocrat is not necessarily a gentleman. The daughter of a man of affairs may even be superior in everything that constitutes real gentility to an aristocrat who has not been in possession of sufficient sense to retain his estate and who has squandered his money in polite effeminacies. There is nothing more loathsome than a broken-down aristocrat. For that matter, inasmuch as every native-born American is a natural aristocrat in the best sense of the term, he can have no sympathy, from the French point of view, with a degenerate who has only a past, which is not really his own, and has no present that amounts to anything, but pride, and no future except such as somebody else may provide for him. To get the equivalent equation the Lechats would have to be made infinitely more vulgar than they are in history, origin and fact. The business transaction depends on the favor of the Minister of War, who has control of the rights to the use of a water power, the circumstance being wholly French.

The daughter, when summoned to listen to the proposal for her hand by the Marquis, announces that she has "a lover." In French this means and is meant in the play to mean something dreadful and irrevocable. Here, the situation and the confession provoke laughter only. To give it its proper force some explicit treatment must be added.

The play is too much a play of detail and of one character in every possible aspect and incident of business to admit of close description. The dramatist has exhausted every manifestation of such character. In make-up and in manner, Mr. Crane succeeds in reproducing this sinister figure. It is a wilful and obsessed imagination which denies him this success. His personality, so familiar in its geniality, may at times be visible for a moment, but it is kept under with admirable art. In his transaction with the two promoters, of whom he naturally gets the best, he is as hard and implacable as could be demanded. With the character and the play Americanized, as it should be, his success would be complete. The same could not be said of others in the cast. Miss Katherine Grey gives nothing of the character of the daughter, and mispronounced some French titles. The play is effective enough, but the acting of it, in general, does not correspond to its French nature.

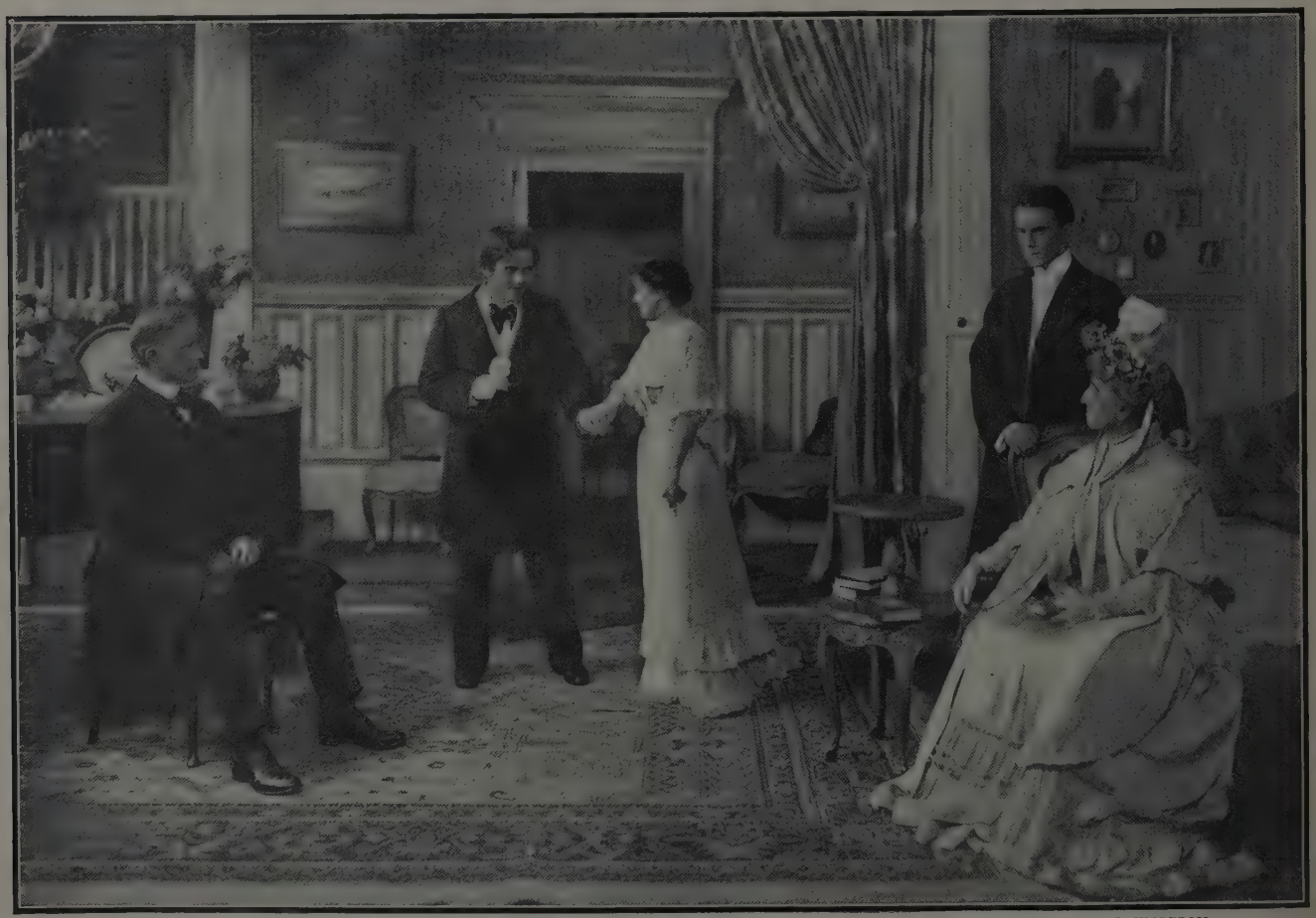
KATIE BARRY ADELE RITCHIE JEFFERSON DE ANGELIS

PRINCIPALS IN THE NEW OPERETTA "FANTANA," RECENTY SEEN IN CHICAGO

David Warfield in His New Play "The Music Master"

DAVID WARFIELD W. G. RICCIARDI L. P. VERANDE L. KOHLMAR ANTOINETTE WALKER MARIE BATES Photos by Byron N. Y.

Act I. Signor Tagliafico (Mr. Ricciardi): "This is a dish for aristocrats!"



WM. BOAG MR. WARFIELD MINNIE DUPREE J. C. YATES ISABEL WALDRON

Act II. Arrival of the Music Master

MR. WARFIELD MINNIE DUPREE

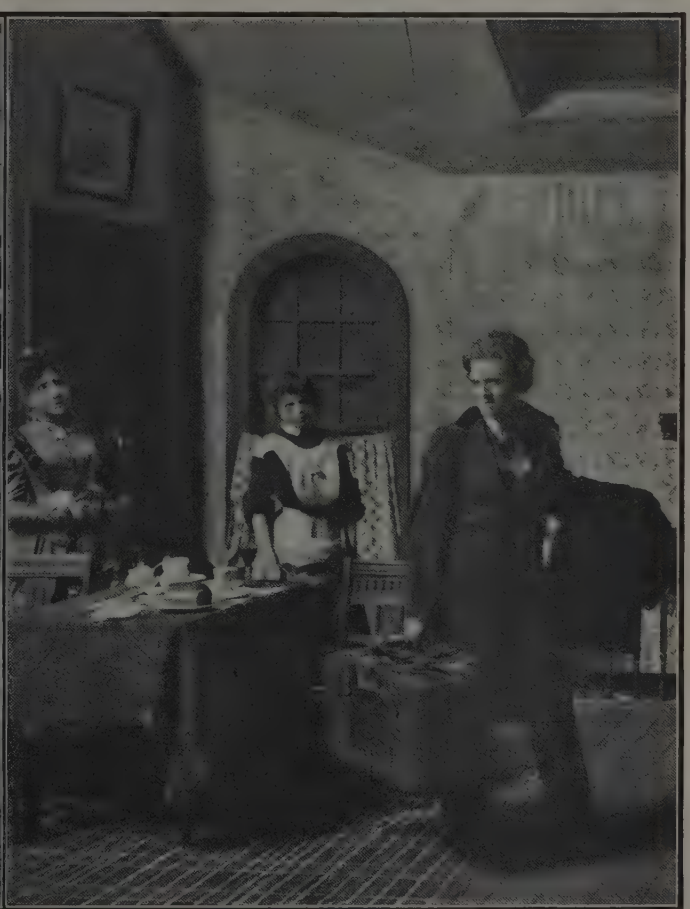
Act II. Herr Anton: "We're making progress"

CAMPBELL GOLLAN MR. WARFIELD

Act. II. Herr Anton: "My wife and child were yours!"

MINNIE DUPREE MR. WARFIELD

Act III. Helen: "Who giveth this woman to be married to this man?"



MARIE BATES ANTOINETTE WALKER MR. WARFIELD

Act III. Herr Anton: "I go away!"

LOUISE GUNNING WALLACE BROWNLOW MME. SCHUMANN-HEINK W. H. THOMPSON GEO. L. TALLMAN

PRINCIPALS IN MESSRS. EDWARDS' AND STANGE'S NEW OPERETTA, "LOVE'S LOTTERY"

MME. SCHUMANN-HEINK—The Woman

IN the case of Mme. Ernestine Schumann-Heink, the artistic popularity enjoyed by a great and versatile operatic prima donna is doubled by the warm personal affection which her exuberant womanhood and exemplary domestic life inspire.

The daughter of an Austrian military officer, her only dower was a rich contralto voice. Necessity was her task-master, and the instinct of ambitious talent her early schooling. In the year 1883, when she was twenty years of age, she made her grand opera début at Hamburg, in the rôle of Azucena, in "Il Trovatore." That was also the date of her marriage, so that the artistic and the domestic careers began simultaneously, and have developed mutually.

Mme. Schumann-Heink as Azucena —her first grand opera rôle

To-day, Mme. Schumann-Heink has some two hundred rôles of grand and comic opera to her credit, ranging all the way from Ortrud in "Lohengrin" and Magdalena in "Die Meistersinger," to the Witch in Humperdinck's "Hansel and Gretel," and the rollicking Lina in "Love's Lottery." Also she has eight children, a beautiful villa near Dresden, and a secure place in the affections of the music-loving people of Europe and America.

Schumann-Heink at 18

Over the Villa Pini, Mme. Schumann-Heink's home in the Koetzschenbroda suburb of Dresden, the American flag floats side by side with the German tricolor. She loves America, even though she does not believe "Parsifal" ought ever to have been performed here —or anywhere else, outside its native shrine of Bayreuth. Her youngest son, now six years of age, was born in New York, and christened George Washington Schumann-Heink. Maria Theresa, one of the girls, inherits her mother's voice and talent, and seems destined one day to replace her on the stage—though, happily, the contingency of Madame's retirement now appears to be not immediate.

A splendid, whole-souled, glad and tender personality is this great prima donna contralto. A more domesticated woman never nursed a baby or cooked a meal. She is so full of life and gayety, that in her company it actually seems as if health were "catching."

Recently she was grieving over what seemed to her an unjust and peevish criticism. "Why?" she asked reproachfully. Some one intimated that the critic suffered from dyspepsia.

"Ah!" exclaimed the Wagnerian goddess, in sincere commiseration, "how I wish I might cook for him. In ten of my dinners, I know he would be cured!"

Her sensitiveness to adverse criticism is, probably, less a matter of punctured pride than of disappointment in an eagerness to please. She is correspondingly delighted at a word of praise. It is said she used to shed tears over "bad notices" when at the height of her grand opera triumphs. Now she is making us laugh, disapproving critics really give her something to cry for!

HENRY TYRRELL.

Schumann-Heink with the first of her eight babies

Taken for the THEATRE MAGAZINE by Byron

Annie Irish enjoying afternoon tea in her apartments at the Windsor

An Afternoon Chat with "Sweet Annie Irish"

(Talks with Players No. 32)

"SWEET Annie Irish!"

So they speak of this popular actress, and "they" are women, and furthermore, women of her own profession.

Annie Irish is famed for being the most amiable, as well as one of the most beautiful, women on the American stage. "A matter of inheritance, doubtless," the interviewer reflected, as Miss Irish, a composite of golden hair and changeful blue eyes, the sincerest and sweetest of womanly smiles, and attired in a cool sprigged blue and white gown, gave her a seat in that part of the drawing-room where a shaded window coaxed the wandering breezes from upper Broadway.

A little later the actress, with a low, well-bred laugh punctured that iridescent bubble of theory. She said:

"By inheritance I was entitled to a very hot temper, and I had it. When I was a child I threw a carving knife at a servant. She dodged the blow and escaped, but I had thrown the knife with such force that it stuck in the wall and stayed there until some one much stronger than I came and pulled it out. That was a lesson. I saw where that temper was leading me, and I began to try to overcome it. If I have been reasonably successful, it has been because of many a battle fought with that temper."

Two rules Miss Irish follows when circumstances conspire to overthrow her amiability.

"When exasperating things occur and I am on the verge of remarks, I walk away," she said. "One warning I keep constantly in my mind, 'Remember, you can't unsay it.' What is spoken is spoken for all time. A harsh letter you may tear to pieces or burn, but the words that have passed your lips you can never take back. If one keeps that always in mind, she will not often say what she will regret."

Rule second is, "Wait." Your mind is full of your injury. Bitter, biting things you would say crowd your mind. You are eager to say them. How tellingly you will speak those lines! But Miss Irish says, "Wait. Wait until next morning, and then"—a pretty, wafting gesture from the temple with her delicate hand—"it is all gone. It has disappeared in the night."

When women are beautiful and charming we think the gods have been liberal enough, but the generosity of the controlling powers amazes us when we find cleverness added to a woman's other gifts. Miss Irish is subtly, modestly clever, and the prominent position on the American stage that is hers to-day has been won by sheer ability. Quite recently Miss Irish, following the example of other stars, has gone into vaudeville.

In answer to my query, Why? she gave satisfying reasons. In answer to her "Why not?" I had none to offer.

"In the first place," she said, "I did not care to continue in the part of the Countess in 'The Two Orphans.' I don't wish to be identified with elderly parts, and because I played it one season, managers, who are busy men and form quick judgments, might go on asking for me for parts of that sort. The last thing they see an actress play, of course makes the deepest impression. That sort of parts will do later on."

"Considerably later on," observed the interviewer.

Reverting to vaudeville, Miss Irish said she had reflected upon the step not for professional reasons, but a personal reason, that personal reason being her husband, J. E. Dodson, the distinguished English character actor, who is now playing Pierre in "The Two Orphans," prior to starring later on in a new play.

CECIL DE MILLE WILLIAM C. DE MILLE

Two sons of the late Henry C. de Mille who have inherited their father's talent for playwriting

The late Henry C. de Mille was David Belasco's literary partner, and wrote with him "The Wife," "Lord Chumley" and other pieces. His sons have inherited his talent for dramatic work. William C. de Mille, born in 1878, was educated at Columbia and later in Germany. His first attempt at playwriting was a one-act sketch entitled, "A Mixed Foursome," produced in 1899 by Mr. Sargent's students. He also wrote with Charles Barnard a piece called "The First Ring," which was seen during the season of 1900-1 at Carnegie Lyceum. He has written with his brother, Cecil, a play for Charles Richman, called "The Genius," in which that actor will star this season, and he is the author of Robert Edeson's new play which will be presented at the Hudson in January. Cecil de Mille has had experience as an actor, having played with E. H. Sothern and other stars. He tried playwriting by constructing a melodrama which met with success, after which he collaborated with his brother on the play for Mr. Richman. He has just completed a play for a star in collaboration with Mrs. Charles Doremus

"The season will be a bad one until after the election of the President," she said, practically, "and this opportunity came. You know our profession is full of unexpected happenings. 'You never can tell,' is the household word of players.

"Another reason, besides the practical one of large salaries, is that I have never known an artist to go into vaudeville whose professional standing was in the least impaired by it. On the contrary, and this strongly appeals to my business sense, the artist who goes into vaudeville adds to the clientèle she already has the patrons of those houses. If they like her, they will follow her to any house where she may be playing, after she returns to the legitimate drama.

"The public taste is inclining more and more to the refined playlet, and I have a delightful one in Martha Morton Conheim's one-act play, 'An Actress' Christmas.' It gives me an excellent opportunity."

From vaudeville we drifted to versatility, and here Miss Irish was most gracefully at home, for no other actress on the American stage has played a greater, nor perhaps as great, a variety of parts.

It strains the imagination almost to the splitting point to conceive her as the drunken Lancashire lass, Marian, in Mrs. Fiske's production of "Tess of the D'Urbervilles," yet that besotted character, far as the poles from the true Annie Irish personality, was one of her greatest triumphs.

Miss Irish made her American début with the Kendals in "The Second Mrs. Tanqueray," playing the ingénue rôle, the daughter. Since that appearance in 1893 she originated and won praise as Grace Brainerd in "The District Attorney," also as Wm. H. Crane's leading woman in "A Virginia Courtship." She played Lady Rosamond Tatton with John Drew in "The Liars," and Nerissa with N. C. Goodwin in "The Merchant of Venice," and Iris, the Egyptian enchantress, in "Ben Hur."

A remarkable gamut, including an adventuress or two. Miss Irish has an interesting theory about women who prey, as opposed to women who pray.

"The adventuress who chooses society for her field does not look like an adventuress, else she would not be admitted into society," she said. "Most stage adventuresses look and dress and behave like wicked women as soon as they make their appearance. The successful adventuress in real life does not betray her true character until the climax, and I think it should be so on the stage. There should be nothing to stamp her the woman of undesirable experience until the dénouement."

As to versatility she thought it of both good and bad effect, good as a foundation for a career.

"An actress should be able to play any part," she said. "She cannot play all parts equally, of course, for every one can play some one line of parts best, but she should be able to play any part. After this foundation is established, she should erect the superstructure of her career, that is, cultivate her specialty."

Miss Irish likes best to play "ideal women, women as they are becoming," she said. The ideal woman of her drawing is natural, self-reliant, helpful, of broadest charity, one who "thinketh no evil."

Miss Irish's taste in dress is a proverb.

"Appropriateness is the keynote of harmony in dress," is her dictum. "For instance, my one extravagance in summer is tub dresses, all I want of them, that I can take off and send to the laundry without any vexatious whalebone or ribbon removing, dresses simply made and cool. And that brings me back to my text, for coolness is the keynote of correct dressing in summer, isn't it?"

Miss Irish told an amusing story of her search in New York for just the right color and fabric for the dress of Marian, the drunken dairy maid.

"It had to be, first of all, a coarse cloth, such as milk-

SHERIDAN BLOCK GEORGE BACKUS W. H. CRANE KATHERINE GREY

Isador Lechat, the money magnate, presents his two business friends to his daughter

SCENE IN OCTAVE MIRBEAU'S DRAMA "BUSINESS IS BUSINESS," NOW BEING PERFORMED IN NEW YORK

MISS ROSE STAHL
Recently seen in vaudeville presenting James Forbes' comedy of stage life "The Chorus Lady"

maids would wear," she said. "It had to be easily torn, and to tear just right, by which I mean naturally, as a dairy maid's frock would tear. We must have the right color, so that it would fade in spots, and when I had found that I must find something red, for such a strong, passionate nature was sure to find its expression in red. There must not be too much of it, for I knew girls of her sort in England, and they had not many pence for finery. At last I found the vivid touch in some brilliant, cheap beads.

"When a character is well dressed, the actress has played a large part of her performance before she speaks a line, a very large part.

"It is a pretty fashion to wear white, for white is universally becoming, just as we once thought black is, before we discovered our appalling mistake. One woman said to another in my presence, 'You are too old to wear white,' and the woman answered, 'I think not. White is the first color we wear when we come into this world, and the last when we go out of it. No one is ever too old to wear white.' "

In England, where she was born, it is said that the seventh daughter of a seventh daughter, as is Miss Irish, has a canny gift, the gift of deep, unerring intuition.

"I think the adage holds," said Miss Irish. "All goes well with me when I let myself be led by it, but the practical affairs of life often drown such inner voices."

A quaint box presented by Sir Francis Drake to an ancestor of Miss Irish's who helped to defeat the Spanish Armada, is one of the family relics she prizes. This box of Sir Francis' took us back to Miss Irish's birthplace. It was Devonshire. She was one of thirteen. She went upon the stage at seventeen to help the fortunes of the family, and to further help them she eked out her stage salary, while playing in Sir Henry Irving's support and understudying Ellen Terry, nearly doubling it by painting Easter and Christmas cards. Some of these she still has in her home at the Windsor, 1700 Broadway. She wrote stories, too; in those days, stories of child life, and as she grew older, stories of youths and maidens and their sad and stormy loves. She still writes stories and verses, but the output of these latter days are more philosophical. Some day they may be collected in a volume.

Her home life is of the sort one might desire for an actress so gifted and versatile, a woman so lovable. Its setting is a large apartment suite, of the kind that New York architects have forgotten to design, spacious rooms that would seem to belong in a country mansion, rather than in the crowded human hive, New York. Here J. E. Dodson's scholarly tastes and his wife's artistic gift everywhere find joint expression, in the handsome old furniture and the elegant bits of new, in the rare prints and etchings on the wall, in the Sevres china on the sideboard in the dining-room, and the valuable library of books and plays in Mr. Dodson's mannishly comfortable den. To her other accomplishments Miss Irish adds that of being a model housewife and entertainer.

In her daily regimen the simple tastes of the English, rather than the hampered habits of the American woman, prevail.

For instance, there is the invariable walk to the theatre, no matter whether that theatre be four or forty blocks from her home, and the almost daily walk through Central Park. And for Miss Irish there are no after-theatre suppers. A glass of water, in winter hot, in summer cool water suffices. The English early morning coffee followed at eleven by *déjeûner à la fourchette*, three o'clock tea, whether at home or the theatre, and dinner at six, are quite enough, she thinks, without a midnight séance with bivalves and slumber-disturbing and complexion-destroying black coffee.

She is always the student. Just now it is French she is studying. Next year it will be Spanish, in part because she believes that Spanish is "the coming language," in part, too, because she wants to read in the original the Spanish tales, which she has heard are so delightful, of domestic life, placid, shadowless, barren of tragedy. Mindful of Robert Louis Stevenson's advice, which looks at her from her bedroom wall, she has "a few friends, but these without capitulation."

ADA PATTERSON.

MISS ROSE FLYNN
Playing the part of Lucy Sheridan in "The Dictator"

Dramatic Incidents in the Lives of Eighteenth Century Players

No. VI—Sarah Siddons

IF ever a woman lived for Art's sake, her name was Sarah Siddons. If ever there burned in female bosom an ambition as unquenchable as holy fire, hers was the bosom We first hear of her in the company of her father, poor Roger Kemble, who had tasted all of the bitterness of theatrical life and none of its sweetness, where she stood in the wings beating a pair of snuffers against a candlestick to imitate the clicking of a windmill. It was not his wish that she adopt the stage as a career, far from it, but in her blood was the Thespian lust, which would not be denied. She was given small rôles from time to time, and early evinced that remarkable ability which, in later years, was to make her the greatest tragedienne of the English stage. About this time she married young Henry Siddons, who was quite beneath her, we are told, since he lacked the uncompromising ambition which consumed her and lifted her to fame, but, in the chambers of his own heart he doubtless repented quite as much as did she, for there is no evidence that she gave him any of the tenderness of a wife. In youth, she loved romance; in maturity, art; but never any man or woman.

Collection T. Allston Brown

MRS. SIDDONS as Mrs. Haller

Her first London appearance was brought about by tales of her genius which had drifted there. On the strength of these, Garrick arranged that she should play Portia to King's Shylock. To the actress, longing as she was for worlds to conquer, the summons seemed a call from Heaven to the seats of the mighty, but when she faced the perfumed and brilliant London audience, fright almost robbed her of the power of speech. A hiss from the gallery, a gurgling laugh from the pit, and all her dreams had gone the way of floating clouds. The bitterness of that moment none may gauge. Her breath came hard, and it was as though a male hand clutched her heart, but the spirit of the woman rose above defeat, and even scorned it. She would go, but some day, some day, she would return, and these smirking fools who spurned her now would wait upon her slightest smile! More than a hundred years have passed, but one may still see the malice of those flashing eyes, and one may reflect that such determination had doubtless also its domestic vent.

She returned to the provinces to patiently await the flowering of her genius. At the end of seven years, Bath and Birmingham pronounced her truly divine, and, though contemptuous of their opinion, her own judgment told her that the time was ripe for revenge. Sheridan, whose fortunes were waning, heard tales of her success and offered her an engagement at Drury Lane, which she accepted with avidity. The old failure, so crucial to her, had been but a ripple in the metropolis, and was long since forgotten. Glowing reports of her powers were circulated, and people grew curious to see the woman of whom Henderson said, "She is an actress who has never had an equal and will never have a superior." High praise! So high that Sarah Siddons, dressing for the rôle of Isabella in "The Fatal Marriage," shivered as the murmur of the gathering audience reached her ears.

"My dear," said Mr. Siddons, who was with her, "you must be brave. You must not think of failure. Strive——"

A flash from her glittering eyes silenced him.

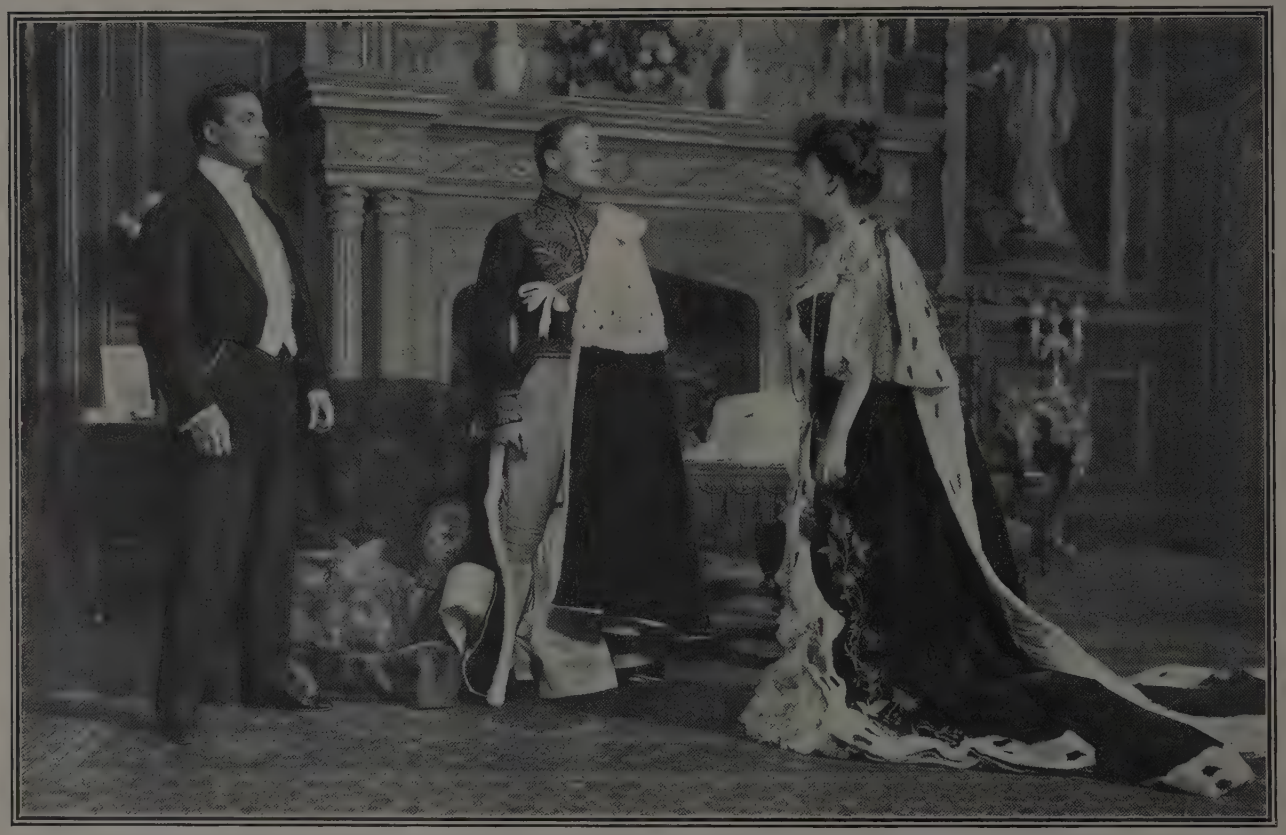
"Sir," she said coldly. "Do not speak to me of failure. Do not mention the word to me. Kembles are not born to fail twice in a lifetime."

He was not convinced, but followed her with anxious gaze as she moved towards the footlights. In his hand was that of their little son, Henry, whose sobs during the death scene were to quiver on the air, charged with the intensity of conviction. Then from pit and gallery burst salvos on salvos of applause, so ringing that it seemed the play could not proceed. How sweet must have been that moment which crowned with success years of effort! How must those lips, supposedly cold in death, have really trembled under the wine of exultation! And must it not have seemed to her that the sound of her beating heart must carry to the audience? We say *must* because, were it otherwise, then she were less than human, but there is no evidence that she felt aught save a cold, calm, judicial pride. Her own pen tells us that after the performance, "My father, my husband, and myself sat down to a frugal, neat supper, in a silence uninterrupted except by exclamations of gladness from Mr. Siddons. My father enjoyed his refreshments; but occasionally stopped short, and laying down his knife and fork, lifting up his venerable face, and throwing back his silver hair, gave way to tears of happiness. We soon parted for the night;

and I, worn out with continually broken rest and laborious exertion, after an hour's retrospection, fell into a sweet and profound sleep, which lasted to the middle of the next day."

Would that she had wept, and laughed, and clasped her husband to her bosom! Would that her eyes had been bright and her lips red with the hot blood of delight! Would that her triumph had been tempered by some one of the sweet weaknesses of womanly nature, and her sleep been less sound! For with these, she would have twice won our sympathy.

AUBREY LANSTON.



WILLIAM COURTLEIGH ERNEST LAWFORD CLARA BLOODGOOD

Made desperate by her ducal husband's behavior, his American wife rebels and insists on a separation

SCENE IN CLYDE FITCH'S LATEST COMEDY, "THE CORONET OF THE DUCHESS"

Some Curiosities of Dramatic Criticism

The Editor has received the following letter:

ROCHESTER, N. Y., Oct. 5, 1904.

To the Editor of the Theatre Magazine:

May I ask the THEATRE MAGAZINE to throw some light on a somewhat nebulous situation. On Monday evening last, Oct. 3, Mme. Schumann-Heink made her début in comic opera in New York. Being anxious to know the New York verdict on this début, I purchased two leading New York newspapers—the *Herald* and the *Sun*. To my consternation, however, I knew no more when I had read the notices than when I began, for each flatly contradicted the other. Here they are in parallel columns:

Herald, October 4.

Mme. Schumann-Heink, wholesouled and wholesome, the superb singer who has stormed and captured Wagnerian heights, made her bow to Broadway in the Broadway Theatre last night in "Love's Lottery," the best light opera that New York has seen since "Robin Hood." In addition to her personal triumph, a triumph that only a nymph-like figure could have intensified, the grand opera star scored heavily with all music-lovers—and the big theatre was full of them—by elevating American light opera to its proper plane.

In this laudable effort, Mme. Heink was ably assisted by Julian Edwards, the composer, as the music in "Love's Lottery" is brilliant and melodious. The part songs, trios and quintets and choruses were all gemlike—there is not a dull number in the opera, though once in "Barney from Killarney," the composer has catered to old New York in the days when Harrigan was king and Braham was his court musician.

Mr. Stanislaus Stange has furnished a libretto that is not exactly up to the standard of the musical setting, but you overlook that as you drink in solos that are delightful and the fine old English glees and madrigals that harmonize perfectly with the atmosphere of the opera which takes you back to England in the days of 1818, when George III. was King

Sun, October 4.

Clad in the glittering panoply of the comic opera stage, speaking a German-English dialect which not the liveliest imagination could picture as intentionally comic, and carrying with her grand opera aspirations after spot lights, sentimental ditties, passionate emotions and cadenzas unto her own glory she (Mme. Schumann-Heink) became a problem of appalling character. In his struggle to fit her with a part giving full scope to her equipment for the line of business into which she had been lured by the temptation of the press agent, Mr. Stange fell into a veritable slough of despond. Picture Mme. Schumann-Heink as an amiable German laundress, clad in a heliotrope velvet bodice and a traditional satin operetta skirt of lilac and white, and enacting a rôle by turns titanically kittenish and tigerishly sentimental. This is the sort of personage Mr. Stange evolved from his meditations. It may be said that the admirable comic skill which Mme. Schumann-Heink used to show at the Metropolitan Opera House in Wagner's comic opera has fled far away from her and left her wabbling dismally between what she would be and what she unfortunately is. The thickened plot of this thick operetta was laid in merry England, which for the occasion became as solemn as British gayety itself. The locale

The costumes of men and women were of that period, too, and the scenery—well, scenery hasn't changed. The plot? It was something about a lost lottery ticket and a handsome villain who tried to steal a lovesick squire's wife. But a plot, in the words of Mme. Heink, "Ach! das is foolishness!" and, anyway, you forget all about it when in her closing number, "Sweet Thoughts of Home," sang with dramatic fervor and appealing sweetness, the superb contralto carries you off, a prisoner, to musicland.

Mme. Heink, who was heard for the first time in English, said: "Thank you vit all my heart. Ist my English goot?" Well, as the party orator says of the candidate, "'Tis good enough for us!"

did present handsome opportunities to the painter, and excellently did he use them. But when all is said and done, nothing could gloss the dullness of Mr. Stange's book or infuse life into the hopeless inanimation of the puppet offered to Mme. Schumann-Heink as a part. The actress herself could certainly not do the latter. She was pitiably heavy, and her humor confined itself to a crude emphasizing of her own cumbersome attempts at English. She burlesqued her own dialect and pressed her empty gags till even the first-night audience ceased to laugh at them. Her singing was by no means what must have been expected of a grand opera celebrity thrust into the narrow realm of operetta.

What conclusions can one draw from the above criticisms? Was Mme. Schumann-Heink delightful or was she grotesque? Is "Love's Lottery" a brilliant success or is it a flat failure? When doctors disagree, etc. Will not the reliable THEATRE MAGAZINE come to my assistance?

Very truly, (MRS.) SARAH L. HURD.

Our correspondent's letter opens an interesting yet delicate question. The remarkable contradictions shown in the notices submitted are nothing unusual. The lack of unanimity among the critics assuredly is most perplexing to the theatre-going public. To create doubt and confusion, when there is no possible room for doubt, is as serious a matter as to mislead. Honest and true criticism is essentially a business transaction with the public, for it concerns the outlay of money. From this practical point of view, the first duty of any publication is toward that public. Of course, critics, unlike the Pope, are not infallible, but wherever dramatic criticism is exercised without being based on the firm ground of proved principles and standards it must be fallacious. In New York it is too often the personal taste of the untrained individual, who is thus merely a unit in the audience, and who too often ignores, or is ignorant of, his responsibilities. Yet this kind of criticism suits many newspaper proprietors, who are wholly indifferent to serious criticism and prefer a so-called "notice," or more or less colored account of the play, the players and the audience, to a profitable or even intelligent discussion of the piece itself and the relations of the actors to it. One famous newspaper owner is candidly hostile to serious criticism. He prefers the personal notice, or "what-the-audience-thinks" kind of notice (in spite of the well-known fact that first-night audiences, influenced by personal feelings and the exceptional fervor of the occasion, are misleading in their manifestations of favor), and he orders such notices written in his paper. This implies that it is not necessary for the reporter to look at the stage at all, but to make a study of the audience. He must keep a tally of all the hand-clapping and jot down every stray bit of encouraging laughter without questioning the genuineness of any of it. He cannot go behind the returns. He can have no judgment of his own. He is simply a mechanical recorder of sounds, a cylinder to reproduce the "impressions" of the audience. He does not care about facts as they concern the play and the players. Why should he? He has no responsibilities. He would as soon praise as damn. The "traditions" of his paper forbid him to have any sense or judgment of his own. Occasionally he does exercise both, and then he is likely to get into trouble. Uniformity of criticism can only be had where the critics are equal to their task, uninfluenced by personal considerations of dislikes or of favor, absolutely free in the expression of opinion governed only by fidelity to the art of the stage and to the public, and untrammeled by absurd restrictions. If a "critic" is dodging the truth all the time, for fear that he may inadvertently express an opinion, the readers of his employer's paper will get small satisfaction. Again, it is always much safer to praise than to criticise, for, in that case, no one can be offended but the anonymous theatregoer seeking information; whereas too much frankness may tread on goodness knows whose corns with direful results. We have no reason to doubt the sincerity of the gentleman who wrote the *Herald* criticism, nor of the gentleman who wrote the *Sun* criticism. In our judgment, the truth or falsity of any criticism is easily discernible on its face. We must, therefore, refer our fair correspondent to our own critical columns, where she may find a criticism of the play in question which, if not altogether to her liking, will at least have the merits of being honest and free from bias or any ulterior considerations whatsoever.

DRAMATIC HISTORY REPEATS ITSELF

Miss Viola Tree, daughter of Beerbohm Tree, was recently seen in the part of Ariel in "The Tempest." The above picture shows Marie Tree, a sister of Mrs. Chas. Kean, in the same part 80 years ago

From The Tatler, London

MR. TREE AS CALIBAN IN "THE TEMPEST"

Charles Barnard, author of "The County Fair," read a new version of this well-known play before a large audience, October 7, at the Assembly Room of the High School at Stamford, Conn. The new version presents the old play as a new and amusing story.

FAMOUS FAMILIES OF AMERICAN PLAYERS

No. 4—THE SOTHERNS

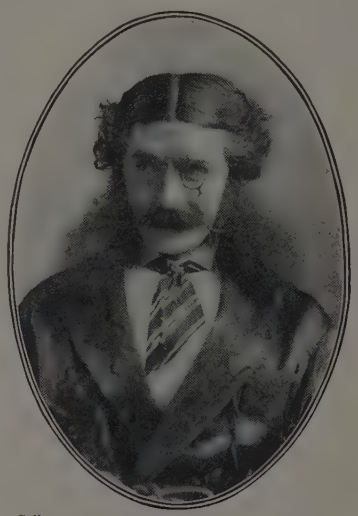
E. H. SOTHERN AS SIR RICHARD LOVELACE

Photo Otto Sarony Co.

E. H. SOTHERN AS HAMLET

Photo Schloss

"UNTIL I saw St. Peter's to-day," wrote the Sothern of Dundreary fame, while on one of his continental trips, "I never saw anything of which the comic side didn't strike me first." Yet had he followed the inclinations of his father, and his own tastes for theology which always clung to him, E. A. Sothern might have been lost to the stage. Another striking element in contrast with his responsiveness to the comic was the desire always with him to make a marked success in tragedy. But to those who look back over his career, the elder Sothern's talents lie between the extremes of Dundreary and David Garrick, by which he is best known to the present generation.



Collection of T. Allston Brown

SOTHERN THE ELDER as LORD DUNDREARY

For the beginnings of this actor family, we must again turn to England. It was at Liverpool, in 1826, and on April 1, an auspicious day for a future practical joker, that Edward Askew Sothern was born. His father being a man of wealth, accumulated in the business of merchant and ship owner, young Sothern was educated under the guidance of an English rector; perhaps this gave him the impetus for a future three-years' course in theology; perhaps an impressionable ambition was otherwise influenced to turn his thoughts to surgery; but the life tastes will assert themselves, and so Sothern soon found himself intent on acting, in the face of grim displeasure from his parent.

Jumping at the start into the heavy rôle of Othello, if naught else can be said of Sothern's amateur essay, it was at least earnest and succeeded in bringing an offer from a manager on the Island of Jersey of thirty-five shillings a week, which was promptly refused. This was at the beginning of a career which Sothern, in after years, claimed "was marked by frequent dismissals for incapacity." Accepting, in 1849, a position with a stock company at St. Heliers, the young actor, calling himself "Douglas Stuart" (his mother's maiden name was Stewart), traveled to Birmingham, where a salary of thirty shillings awaited him, and which he gladly took. In these days his repertoire fluctuated from Hamlet to farce, and had he, after Charles Kean, witnessed his work as Claude Melnotte, only waited a short while, a good opening might have been his, for Kean was much impressed. But through the advice of Mr. Lacy, a London dramatic publisher, Sothern turned toward America, and in Boston, at the National Theatre, on November 1, 1852, he appeared as Dr. Pangloss, and was frigidly received. Sothern seems to have approved the verdict, for he was undaunted by his consequent discharge, and braved another attempt, in the same city, at the Howard Athenaeum. Despite a second failure there, these trials indicate that the young man, "tall, willowy, and lithe, with a clear red-and-white English complexion," must have had a magnetic personality.

Thereafter followed Sothern's engagement at Barnum's Museum, two performances a day, and the salary but twenty dollars a week. Then he became allied with Marshall, of the Broadway Theatre; afterwards playing at the Washington National Theatre, and at Baltimore for a while, joining Laura Keene, who was to be sort of a condescending god-mother to the future Dundreary. On September 9, 1854, began that association with James W. Wallack, lasting four years, and during which time he had the advantage of understudying Lester Wallack. Here likewise, on January 22, 1857, a turning point in his career was reached when, as Armand Duval, he seconded Matilda Herron's Marguerite Gautier, and won distinct applause. In the meantime, for it seems no actor can resist the managerial fever, Sothern, with Henry Isherwood, directed the theatre at Halifax during the summer of 1856.

It was as a widower that Sothern married in early life Fannie Stewart, daughter of the Rev. R. I. Stewart, of Ireland, and granddaughter of the Bishop of Derry; and during these first attempts and failures of her husband, Mrs. Sothern, cast for minor parts, accompanied him. It was while playing in New Orleans in 1859 that the actor's expense-book contained the following entry: "Son born; named Edward Hugh." Already, in 1856, a son had been born to them—Lytton.

The success of Duval had kept Sothern from a return to

CHRONOLOGICAL TABLE

EDWARD ASKEW SOTHERN* (1826-1881) *m.* Fannie Stewart* (d. 1882)

Lytton Edward* (1856-1887) Edward Hugh* (b. 1859) Eva* Sam*

m. (1896) Virginia Harned*

*Members of the family who became actors

England, and he again joined Miss Keene, where for a while the rôles were insignificant and unpromising. Even when the forty-seven speaking lines of Dundreary were given to him, the actor frowned and objected openly, but he accepted the part on condition that he could do with it as he would, and thence, Dundreary, like Topsie, just "growed." Many anecdotes, told by Jefferson, Mrs. Drew, and Sothern himself are gathered about these rehearsals. The foppish hop of the lord was born of Miss Keene's sarcasm at an unconscious Sothern antic, and the part became elastic; in the hands of any other than a refined artist, it might have become a minstrel "gag."

Collection T. Allston Brown
E. H. SOTHERN IN "CHANGE ALLEY" ONE OF HIS EARLIEST RÔLES AT THE LYCEUM THEATRE

It is because of the note of originality in the rôle that none other has broken into Sothern's traditional excellence. Even his son, Lytton, playing the part in Australia, won small comment, and when Edward first thought of playing Chumley, a characterization somewhat similar, suggested comparison arose. Taylor's "Our American Cousin," first presented on the evening of October 18, 1858, was destined for a brilliant run in America, having in the original cast Joseph Jefferson as Asa Trenchard. Indeed, these two, during their careers, were many times together: in "Box and Cox," and in the production of "The Rivals," September, 1858, with Laura Keene as Lydia, W. R. Blake as Sir Anthony, Mrs. Blake as Malaprop, Mrs. Sothern as Lucy, Mr. Sothern as Absolute, and, of course, Jefferson as Bob Acres. Those were great casts truly, where, in but a short time, the play shifted to "A School for Scandal," with Sothern's Charles Surface, Couldock's Joseph, and, as though a link with the present, Edwin Varrey's Moses. Then again we find a change to "A Midsummer Night's Dream," where Varrey must have made a good Quince, Sothern a doubtful Lysander, and Miss Keene an interesting Puck.

It was purely a matter of the typical English in the part, and Sothern's consummate handling of details, that made Dundreary run for 496 consecutive nights in London, beginning Nov. 11, 1861, and a previous 150 nights in America. It was perhaps the English in it that made it fail so signally in Paris, when Sothern went there in July, 1867. But in London, Dundreary coats and whiskers became the rage, for the well-meaning fop was indeed, as the papers claimed, "the funniest *thing* in the world."

Though to dramatic history Sothern's fame rests on a limited repertoire, it was not because he failed to present new pieces. With him it was almost constant change, and in two plays, Dundreary was "Married and Done For," and became "A Father." Once in London, after his great success, Sothern remained there some time, traveling throughout the island; now in "The Little Treasure," with Ellen Terry, a new figure on the stage; and in a list of pieces by H. J. Byron and Robertson. It was in his David Garrick (London, April 30, 1864), his Fitzaltamont, in "The Crushed Tragedian," which Sothern claimed "was literally a tremendous hit," and his Sydney Spoonbill, in the "Hornet's Nest," that W. J. Florence recognized "the superb Meissonier-like minuteness of art with which he produced nature in pictures that were harmoniously perfect."

Sothern was equally well known both here and in London. He always recognized America as his actor-birthplace, and though for years he traveled in Great Britain, he was likewise in the United States for long periods. Yet when he felt his physical condition giving way in 1880, he returned to London, where he died on January 21, 1881. A monument erected by his son Edward marks his grave at Southampton.

As a man, Sothern was many-sided. While the stories told of him as a practical joker must be taken with a grain of salt, Pemberton's "Memoir" is replete with anecdotes, and descriptions of clever tricks which served Sothern well in his spiritualistic investigations, and won for him a name as "medium." As a playwright, the actor figured many times, his greatest talent in that direction being in adding to his own rôles. His dread of wordiness in dialogue found expression in his bit of advice to a young dramatist: "Write your play in telegrams." He devoted a great deal of his time to hunting, and his liking for horses is clearly seen in his many letters. In fact, Dundreary must have been good company; undoubtedly he was kind of heart, and had a large streak of pathos in his nature, that, finding its way in Garrick, became, in his son, Edward, a more intense sombreness. The instance of his crossing the ocean, while in the midst of an engagement, to attend a benefit, typifies Sothern, the friend.

Edward Lytton, Sothern's eldest son, was born June 27, 1856, and his first appearance was made at Drury Lane as Capt. Vernon in "Our American Cousin," on July 24, 1872. In the following year his professional début took place at the Philadelphia Walnut Street Theatre ("The Marble Heart"). Then he underwent a season of light comedy and "juvenile" rôles. With his father, in 1874, he toured the United States, returning to England later on in that year to play at the Royal Theatre, Birmingham. After that, he went to Australia, in his father's repertoire. His was a short career, for he died March 4, 1887.

The father had only one distinct successor, for the stage careers of Eva and Sam cannot be said to represent anything extraordinary. They both, at different times, appeared in the casts of their brother, E. H., who is the representative of the family.

Born, as before noted, on December 6, 1859, in New Orleans, 79 Bienville Street, Edward Hugh Sothern was taken to England by his father at the outbreak of the Civil War, and there put to school with his brother Lytton. Both at Dunchurch,

near Rugby, and at St. Mary-le-bone and All Souls, he spent a great part of his youth, and thereafter his father attempted to make an artist of him. Examples of his work are common, and this is the third of the actor families thus far reviewed in which artistic tendencies are found. Jefferson has produced more than creditable canvases, and John Barrymore's pictures have attracted attention because of their imaginative scope, but save for the power to sketch, Sothern's hereditary streak was Thespian, and the inevitable came. The young actor entered his father's company while "Brother Sam" was running at Abbey's Park Theatre, Broadway and Twenty-third Street (September, 1879); the part was that of a cabman, and the result was stage-fright. But undaunted, as his father before him, he went to the Boston Museum, where Pangloss had been turned down in 1852, and introduced by the elder Sothern, began his long struggle. "Poor Eddie is a nice, lovable boy," wrote the father, "but he will never make an actor"—a prophecy which time has disproven.

KATHERINE GREY
Now playing the rôle of the daughter in "Business is Business"

Returning to London in the spring of 1880, young Sothern joined Charles Wyndham's company; he remained in that city after his father's death, but when in 1882 his mother died, he traveled for a short period with Lytton, returning to America in 1883, thereafter to remain.

His experience with John McCullough did not add to his financial outlook, and unfortunately he had written a farce—"Whose Are They?"—which was destined to eat up whatever substance he had, and to strand him after a few weeks at the Star Theatre, beginning May 26, 1884. His sister Eva and Joseph Haworth were in the cast. Then followed the vicissitudes of short engagements, one with Charles Frohman. But it was while with Estelle Clayton in "Favette" and "Mona" that he attracted the attention of John Rickaby, who was managing Helen Dauvray. He signed with this new company, and it was there that Daniel Frohman began to recognize in the young actor a possible star. Through sheer pluck, Sothern found his opportunity in 1885, when Bronson Howard's "One of Our Girls" was produced, and he made a hit. During the season of 1886-87 he remained with Miss Dauvray in a repertoire including such pieces as "A Scrap of Paper," "Met by Chance," "Masks and Faces," and "Walda Lamar" (with Alexander Salvini). Finally, when the company disbanded, and young Sothern's fortunes were at their lowest ebb, Daniel Frohman formed with him the association that was to lead him to fortune. Successes without number followed: "The Highest Bidder" (1887); "Chumley" (1888); "Maister of Woodbarrow" (1890); "The Dancing Girl" and "Letterblair" (1891). Mr. Sothern's artistic progress since then is too recent to need comment. Having shown himself capable of shades of comedy, perhaps the most noteworthy attempt of his has been "Hamlet," for which his temperament seemed well adapted. He handles romance with an excellence that is noteworthy, since it is not forced. For some while Miss Harned was his leading lady; she became Mrs. Sothern on December 3, 1896.

Mr. Sothern is a lyric poet of some grace, and likewise a playwright; his comments on stage progress continually find their way into print, and as an actor his position is high. He is a worthy representative of a family we claim as our own, despite the English origin.

MONTROSE J. MOSES.

ODETTE TYLER
This clever young actress has temporarily left the legitimate stage and is now appearing in vaudeville

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The Progressive Stage Society was recently organized in New York for the announced purpose "of increasing among ourselves the appreciation and influence of the drama." The society, which has for its sponsors Mr. Julius Hopp, president, and Mrs. Richard Hovey, proposes to produce a certain number of selected plays. Each member is entitled to one seat. Anything that will help to elevate public taste in theatricals should be encouraged, and while waiting until the more serious plan of a National Art Theatre, on the fine lines laid down by the National Art Theatre Society, can be realized, such movements as the Progressive Stage Society can do no harm.

George Ade Talks of His Stage Ideals

George Ade is the most successful of all the men at present writing for the American stage. He has no fewer than five pieces now being presented simultaneously in different cities, and he is at work on two others. His latest piece, "The College Widow," promises to make the record run of the season. His success is more remarkable even than that of Clyde Fitch, because it has come more quickly. It took Fitch ten years to win recognition as a playwright, while Ade, comparatively a novice, only began writing for the stage three years ago. His income from his royalties last year is said to have exceeded that of the President of the United States. Evidently Mr. Ade will be an important factor in the future development of the American native drama, and the following interview with him, in which he makes, as it were, a Declaration of Principles, will be read with keen interest.—THE EDITOR.

GEORGE ADE, the man of the hour in the theatrical world, does not haunt the scene of his successes. He fled from New York after launching "The College Widow," and was not present even at the metropolitan début of "The Sho-Gun." At the present writing, the young dramatist is living in the closest seclusion at Hazelden Farm, Indiana, constructing the new piece he is writing for Joseph Wheelock.

Not, however, that Mr. Ade despises New York or its verdict. On the contrary, he has the greatest respect for the "big town," as he calls Manhattan, and finds our audiences quick to recognize his types and grasp the points in his dialogue.

Hazelden Farm is seven miles out in the wilderness, and here the satirist has found a quiet retreat while marshalling his ideas for the new play. All visitors, especially newspaper people, are politely but firmly barred. But Mr. Ade was willing to make an exception for THE THEATRE MAGAZINE. When one steps into the dignified presence of this rising young playwright, one is immediately struck with his poise and masterfulness. His pale, serious, fine face beams with loftiness, there is a courteous charm about him, the quiet magnetism of a man of power, with a native sweetness and gentleness and modesty that proclaims him a man of much nobility of soul. One would take him at first glance for a lofty-minded and ascetic young parson, rather than a comic opera librettist.

What is this successful playwright's ambition? Will he continue writing pieces like "The County Chairman" and "The College Widow," which have given him a fortune, or will he devote his talents to the service of the higher drama? The writer put the question.

THE MOST RECENT PORTRAIT OF GEORGE ADE

"If I have any single ambition in reference to the stage," said Mr. Ade, "it is to depict every-day American life in such a manner as to amuse the public and not offend good taste. If, incidentally, I can touch upon some of the weaknesses and foibles of the present moment without slandering my own countrymen, or holding our home people up to ridicule, the plays will have a value which never can attach to an entertainment that is merely farcical.

"I do not wish," he continued, "to be serious or didactic. It seems to me that any writer who can amuse the American public without resorting to the use of questionable topics or physical buffoonery has done something of which he need not be ashamed, even if he sheds no great light on any national problem. For instance, in 'The Sultan of Sulu,' I tried to throw a few playful sidelights on our thunderous and over-pretentious policy of benevolent assimilation. In 'The County Chairman' I tried to depict some of the humorous features of political excitement as it rages in nearly every small community in our country. 'The College Widow' is a rather highly-colored picture of the athletic mania which has laid hold upon all of our colleges. 'The Sho-Gun' is a playful treatise upon the gentle arts of promoting and trust-building. If I continue to write for the stage, I believe that I shall endeavor to treat of home topics of this simple and generic nature and not meddle with any large social problems."

When questioned as to whether he looked upon himself as the successor of Charles H. Hoyt, a broad smile lit up his grave face—a smile, maybe, of modest satisfaction, yet perhaps one of secret amusement.

"Several critics have been good enough to compare my later work," he said, "with

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ROBERT EDESON
As the Indian in W. C. de Mille's new play, "Strongheart"

the Hoyt plays, which should be flattering to me, as Mr. Hoyt was a very clever man and a keen observer of American fads and follies. However, I am not attempting to be his successor, and I trust I am not merely imitating him, although one who has seen and admired his plays year after year undoubtedly will be influenced by them if he undertakes any work on his own account."

That Mr. Ade, in spite of his modesty and desire to avoid seriousness, may one day be tempted to write a serious play, is suggested by his earnest endorsement of the home-made play in preference to the foreign article.

"I am very much in favor," he went on, "of the play dealing with American life. The translations from the German, the English society dramas and the adapted French farces are all right in their way. We should welcome them because they help to give variety to the stage and are useful models for the coming American playwright, but it seems to me that they have received too much attention from our producing managers in view of the fact that we have over here a great country simply reeking with material all ready to be transplanted to the stage. Such men as James A. Herne, William Gillette, Charles H. Hoyt, Bronson Howard, Augustus Thomas, Denman Thompson, and indirectly, Mark Twain, are the ones who have done the great work for the American stage, because they have depicted our home life in such a manner as to build up our self-respect and incidentally keep us in better humor. If I can trail along respectfully in such notable company, my ambition will be satisfied.

"For the present, however, I shall not undertake any plays of serious purpose, and until I know more about the technique of the drama I shall not attempt any pieces depending upon a close and consecutive dramatic interest. There seems to be room on our stage for plays dealing very largely with familiar character types."

Mr. Ade likes New York audiences, and in this he is different to most other authors, who dread nothing so much as that most cynical, capricious and captious of juries.

"Only a few years ago," he said, "there seemed to be a common belief among managers and actors that no matter what "The Road" liked in the way of simple character drama, Broadway demanded either the utterly frivolous or the highly seasoned. My brief experience has convinced me that the exact opposite is true. In no other city in America does the public receive with so much enthusiasm direct and pungent dialogue, or recognize so quickly the homely characters to be found in the smaller communities. When my first play was headed for New York, my wise friends frightened me almost to death. They said that no play by a Western man could succeed in New York, that all the critics were waiting with sharpened tomahawks to scalp any author whose post-office address was west of Hoboken. This is absolutely untrue. I have been treated with much kindness in the big town, and I guess they haven't thrown any bricks at me except when I deserved them. When Mr. Savage and Mr. Marion and I were getting ready to produce "The College Widow," we felt so sure of finding a kindly spirit of encouragement in New York that we decided to change our policy of preceding the New York engagement with a long tour on the road. We played one week in Washington, which is one of the very best towns in which to present American material, and then we came into the metropolis and received so many bouquets that I am sure all of us were overwhelmed."

The play Mr. Ade is writing for Joseph Wheelock is a satire on the modern tendency to over-advertise.

L. France Pierce.

Mystical Play in Boston

A mystical drama, entitled "Beyond," was presented for the first time on any stage in Chickering Hall, Boston, October 6, and another production of the play was made simultaneously in London. The story tells of the flight of the soul, and has for its motive the search of Poe for Lenore in the fields of Aiden. The last scene depicts the meeting of Poe and Lenore beyond the stars, in the drifting clouds, and is the most beautiful feature of the piece. The stage of Chickering Hall was rebuilt for the occasion, and the production was made on an elaborate scale, with fine scenic and electrical effects. The company included James A. Young, who had the rôle of Poe; Warren Conlan, Gordon Johnstone, Eugene M. Purkiss, Edith Rick, Edith A. Pond and Helen Tyrrell. The piece may be seen later in New York and other cities.

BLANCHE BUCKNER
The 18-year-old prima donna of B. C. Whitney's "Isle of Spice" company

Scenes in George Ade's New Piece "The College Widow"

Act III. Billy (Frederick Truesdell) to the "Widow" (Dorothy Tennant): "It's enough to make a man play to have a girl like you backing him!"

Act IV. Billy: "You played hide and seek with the others, but you can t do it with me"

Act II. Billy: "This is the first college I've seen that has ivy and moss and traditions"

Act II. Freshman Hicks (Frederick Burton) to "Silent Murphy" (Thomas Delmar): "Where'd you get your dress suit?"

A III. Bolton triumphant after the winning touchdown for Atwater

Theatre presented by a philanthropist to the town of Red Wing, Minnesota

Minnesota Leads the Way

DECIDEDLY the idea of an Endowed Theatre is in the air. The National Art Theatre Society of New York, and its younger rival, The Progressive Stage Society—also of New York—are each striving to establish here a playhouse which shall cultivate the higher drama. The first organization, with a membership roll of 1,400 prominent names, is proceeding in a conservative, dignified manner to accomplish its object; the second organization, more anxious for immediate action, already announces a series of Sunday matinee performances of selected plays at one of the Broadway theatres. These societies are not antagonistic to, nor do they interfere with, each other. Each is proceeding in a different way towards the accomplishment of the same end—the foundation of a fine national stage worthy to rank with the great producing playhouses of Europe.

But while in New York, for the present at least, the ideal is still to be attained, out West, in a little Minnesota town of 8,000 souls, the dream has been realized and the idea of an Endowed Theatre taken practical form. The town of Red Wing, situated some seventy miles as the crow flies from Minnesota, to-day boasts a theatre, the gift of a generous citizen, which externally at least would do credit to any city in the world.

The theatre, which cost $80,000, was a gift to the town of Red Wing by the late Theodore B. Sheldon, a wealthy grain dealer, who made the bulk of his fortune in real estate. An unusually modest man, ever unwilling to assume civic or political honors, he was always foremost in matters concerning the welfare or improvement of his native city. When he died he was found to have made a gift to Red Wing of a fine theatre, to be conducted for the sole benefit of its citizens. The bequest was made on the express condition that the house "shall not be used for purposes of gain, private or public, but shall be so managed as to become an educational factor in the community for the better development of the artistic feeling both in those who may tread its boards and in those to whom it is a gift." As it may be of interest (in case the experiment is repeated elsewhere on a more elaborate scale) to know exactly the terms on which the theatre was given over to the authorities of the city of Red Wing, we give herewith the principal passages from the deed of gift, addressed to the Mayor and City Council of Red Wing:

The said building shall forever be known as "The T. B. Sheldon Memorial Auditorium," and the lots whereon the same is situate shall be used exclusively as the site for said building. The management shall be vested in five resident voters of Red Wing, who shall constitute a body to be known as the T. B. Sheldon Auditorium Board. Said Board shall have full power and authority to lease the Auditorium for musical and theatrical entertainments, public meetings, lectures, and such other purposes as in their judgment can contribute to the education, enjoyment, improvement or amusement of the people of Red Wing. All revenues shall by said Board be paid to the City Treasurer, and shall by him be set aside and kept as a separate fund known as the "Auditorium fund," and shall only be paid out or used upon written order drawn by some officer of said Board. The members of said Board shall be appointed by the Trustees of the T. B. Sheldon Estate, and shall hold their offices for one, two, three, four and five years respectively. Thereafter, their respective successors shall be nominated and with the approval of the City Council appointed by the Mayor, and shall hold their offices for five years. Any vacancy which may occur in the membership of the Board shall be filled for the unexpired term by appointment by the Mayor. The city shall not collect any fee or license for or from any exhibition or other entertainment by the Board allowed to be held in said Auditorium. It shall keep the sidewalks about said building in neat and proper condition; it shall furnish free of charge the water necessary for said building.

The gift was duly accepted by the city, acting under a statute of the State which was passed by the Legislature expressly to permit cities to enter into such obligations, and the T. B. Sheldon Memorial Auditorium, as it is called, was opened to the public with inaugural ceremonies on October 10 last. The manager of the house is Mr. R. G. Taber, and he was appointed by the Board of Directors. The theatre is not a producing house, but books attractions like any other theatre. Mr. Taber selects certain attractions, and, after submitting these selections to the Board and securing its approval, endeavors to book the attractions desired. In this, however, he is not always successful. The engagement of Henry Miller in "Joseph Entangled," booked for the opening, was cancelled at the last moment, and Red Wing had to be content with "The Royal Chef." On the second night the theatre had Florence Gale in "As You Like It." Other attractions booked are William Owens in "The Lady of Lyons," Walter Whiteside in "David Garrick," "'Way Down East," "The Sign of the Cross," Nina David and Robert Grau's Concert Co., Marie Wainwright in "Twelfth Night," Adelaide Thurston in "Polly Primrose," Mildred Holland in "The Triumph of an Empress," etc., etc. The foregoing list will give some idea of the class of attractions that will be played at the Memorial Theatre. It is somewhat of a shock to find such a piece as "The Royal Chef" inaugurating a theatre built for the express purpose of educating the public, but as Mr. Taber explains, he had difficulty in getting good bookings for this season. He expects next year to secure the best of the companies that visit St. Paul and Minneapolis.

A point that needs some little explanation is that of the price of admission to the theatre. Manager Taber says that "No cheap plays, but moderate prices" is to be the motto of the house; yet in the same breath we are informed that the charge for the two opening nights was $5. The dollar seats, says Mr. Taber, is to be in force on all but extraordinary occasions, when the prices may rise to $2 and even $5. Five dollars, or even $2.50, for "The Royal Chef" is surely a trifle high! Mr. Taber explains that the theatre is not endowed, and $1,000 is needed at once to pay for its insurance, besides which he wishes to create a reserve fund for contingencies. There was not one free admission on the opening night, and even himself and the widow of the donor paid $5 for seats.

The experiment at Red Wing will be watched with interest, although inasmuch as the Memorial Theatre merely books ready-made attractions instead of creating attractions of its own, it is hardly likely to play any important part in the development of the dramatic art in America. The ideal Endowed Theatre must be a producing house.

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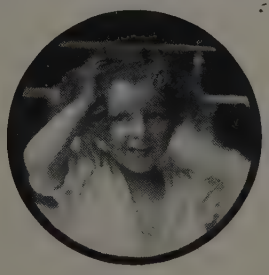

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Plays with Records

During the past thirty-five years, says a writer in *Tid Bits*, only four plays have earned the distinction of having run, to use the theatrical term, for 1,000 consecutive performances in London or any other city, namely, "Charley's Aunt," "Our Boys," "The Private Secretary," and "A Chinese Honeymoon," which last recently celebrated its thousandth performance at a theatre situated not far from the offices of this paper. Three of the principal characters in the latter play and one male chorister have held their places right through the run of the piece, while the manager has been at his post since the first engagements were made for the cast.

At one time it was thought that the continuity of the performances of "A Chinese Honeymoon" would be broken owing to an order coming from the London County Council requiring the management to put in a new ceiling in the auditorium. An ingenious builder, however, slung a scaffolding on chains. The work was carried on during the day for three months, and when the theatre was opened for performances this scaffolding was hauled up out of the line of sight of those in the gallery.

On three occasions the piece has had to be completely redressed, while the scenery has been twice repainted. Should "A Chinese Honeymoon" run for 467 performances over the thousand—and there seems every likelihood of it doing so—it will beat the record of "Charley's Aunt," which was kept running for 1,466 performances at the Royalty and old Globe Theatres.

Record theatrical runs, however, are by no means confined to recent years. In 1866, for instance, Sir Francis Burnand's delightful "Black-Ey'd See-usan, or the Little Bill that was Taken Up," was produced at the Royalty Theatre, London, and continued to be played without a break until 1,700 performances had been given.

No play of the nineteenth century, however, created such a furore throughout the country as the production of Pierce Egan's "Tom and Jerry," in dramatic form, at the Adelphi in 1821. At first this play met with a somewhat hostile reception, in spite of the popularity of the book. Nevertheless the piece continued to "draw," gaining greater favor with each performance. It ran through several seasons at the Adelphi, and so great was the success of the play that in 1822 no fewer than ten theatres in and around London were playing "Tom and Jerry." Seats were taken weeks in advance—an unusual proceeding in those days—and as much as £5 5s. was paid for single admission, while people travelled by stage-coach from all parts of the country to witness the wonderful drama.

Although such dramas as "The Colleen Bawn," "The Ticket-of-Leave Man," "The Grip of Iron," "Man to Man," "It's Never to Late to Mend," etc., do not possess the distinction of having run 1,000 consecutive nights at one theatre, yet each play has probably been seen by far more people than have witnessed the four pieces mentioned at the beginning of this article. For many years past these dramas and others have been played continuously at provincial theatres, with visits to London at intervals, and still "draw crowded houses" in whatever part of the country they may be "billed."

In contrast to the records held by the aforementioned successful plays, there are some productions which have earned the distinction of running for one and two nights only. At a West-end theatre a few years ago an American actress appeared in a piece which was taken off after the first night. A comedy entitled "Ecarte," written by Viscount Newry, which was produced at the old Globe Theatre in 1870, ran for but two nights, while a version of "Dr. Jekyll and Mr. Hyde" produced at the Opera Comique only survived two or three performances.

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Actors on Tour

So you want to know something about traveling companies? said a well-known London manager to a writer on *Tit-Bits*. Well, that is rather a large order, but I think I can satisfy you.

Of course, you know that the autumn campaign began with the August Bank Holiday, and that from that day right away into December touring companies by the score will be weaving a network of travel over Great Britain and Ireland, ministering to the wants to something like 150 provincial theatres, to say nothing of a score of suburban theatres and countless town-halls and music-halls in country towns which haven't reached the dignity of a theatre of their own. As you can see, to provide four months' entertainment for millions of provincial playgoers is a formidable and important task—and a most interesting one, too. There is a spring as well as an autumn tour; so that provincial needs are pretty well

ETHEL LEVEY

Featured in Geo. M. Cohan's new piece, "Little Johnny Jones"

catered for, with something like eight or nine months of London actors out of the twelve.

This system of sending London companies all over the United Kingdom is, you must know, quite a recent idea—that is, it dates from the very early seventies. Up to that time each provincial theatre had its own stock company, which, with the help of an occasional London "star" to boom it a little, provided all the acting off its own bat. And splendid schools they were, too, training some of the finest actors, such as Irving and Ellen Terry, we have to-day on the London stage.

But, the planning of a provincial tour is quite a formidable undertaking, requiring much skill, judgment and power of organization. So much, you see, depends on the choice of plays, of an efficient and inexpensive company, the arrangement of the itinerary so as to take in the most promising towns with a minimum of travelling, and so on; for on these details depend the question of success or abolute failure. At the best it is a doubtful speculation, for the taste of theatregoers is capricious. A play which will draw full houses at one town will fail absolutely at a town a few years away; and the type of drama that was a big success at a place last year may mean an empty house this autumn. However, these are the known risks of the game, and they have to be faced with as much foresight as possible.

The first and most important thing is to fix on a play, and it is often safer to rely on an old favorite, even such as "East Lynne," of which, curiously enough, the provinces never seem to tire, than to choose a modern play, though it may have

(*Continued on page x.*)

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(*Continued from page ix.*)

taken London by storm. It is notorious that a drama which may be all the rage in London may prove as flat as ditchwater in Liverpool or Edinburgh. However, let us imagine a quite new and untried play has been secured by an arrangement with its author; the next thing is to sketch out the tour and tentatively secure suitable vacant dates at country theatres, a work involving much correspondence and ingenuity in fitting the dates in.

If the play proves a success on its production in London it is finally selected, and all the arrangements provisionally made are definitely settled. An important thing now is to have a striking and attractive poster design; and much depends on the poster. You may have to pay £50 or even £100 for the design alone: but if it is a really good one it is worth it. When the design is ready and approved you will want thousands of the posters printed, and must be prepared to spend anything up to £30 or £40 a week on this form of advertisement alone.

Meanwhile you must have your scenery prepared, and this, while as close a copy as possible of the London scenery, must be light and portable enough for safe transport over thousands of miles of railway. The engaging of your company is naturally a most vital part of your preparations for the tour, and it is to be hoped your chosen play has not too many parts, or salaries will run away with all your profits. Actors with an established reputation are expensive, and you cannot probably afford more than one of them; so everything will depend on your judgment in selecting good, unproved material. Then come rehearsals, when your choice is tested and your actors may have to be moved about from one part to another or even discarded, until at last you are fairly satisfied and ready to face the tour.

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Every travelling company has its business-manager and stage-manager, whose names indicate their duties, and its advance-agent, who travels ahead of the company as a kind of herald, preparing the way for them and arranging for the proper advertising in each town to be visited. As you may imagine, much of the success of the tour depends on the enterprise and capacity of the agent in advance.

No; I am afraid it is not a paying game, as a rule, for anybody concerned. Of course, the actors in the few big companies get decent salaries, but for the great majority it is almost a pathetically poor business. Hundreds of them average scarcely £2 a week, while a salary of £5 or £6 is considered most enviable. The life, too, is most exhausting, the work hard and incessant, and for very many there are long spells when even such ill-paid engagements cannot be found. On the whole a touring actor's life is not an enviable one.

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Dramatic Students Act

This department, from now on, will be a permanent feature of this magazine. We shall endeavor to consider critically the public work of all students now studying for the stage career, with the object of encouraging them in their art, and with the idea that, one day, they will be the interpreters of our drama. The department next month will be illustrated with portraits.

The Stanhope-Wheatcroft School was the first to open the new season with a public performance. On Oct. 7 four one-act plays were presented at the Garrick Theatre before a large and attentive audience. Sydney Grundy's comedietta, "Dolly's Accomplishments," opened the bill. In the cast were:

Joshua Turnbull, Esq.....R. W. Curt
Sir Barnes Barnstaple, Bart....Richard Palmer
Harold Barnstaple.....Howard Sloat
Mrs. Turnbull.....Elsie Erdman
Dolly Turnbull.....Jeannette Carroll
Jane.....Madge Hillier

The young players acted with spirit and showed evidence of careful coaching. Howard Sloat was easy as Harold Barnstaple, Miss Jeannette Carroll was sympathetic and vivacious in the rôle of Dolly. R. W. Curt and Richard Palmer were less satisfactory.

A new piece by W. S. Armand, entitled "Horense," was the next feature, with the following cast:

James Forrest.....William V. Little
Stephen.....Howard Sloat
Hortense Forrest.....Madge Hillier
Ann Forrest.....Emily Lorraine
Essie Forrest.....Evelyn Dorion
Mrs. Jones.....Gail Leighton

The idea of this piece is distinctly Ibsenish, and the treatment not without merit. During the mother's absence, a child is crippled. The father insists that it is the mother's duty to give up society to devote herself henceforth to their unfortunate offspring. The woman selfishly rebels and finally decides to abandon her home. Happily, there are very few such mothers in real life. But the little play is dramatic and was fairly well acted. Miss Madge Hillier showed emotional power as the mother, and William V. Little was manly and forceful as the father. Miss Evelyn Dorion was sweet and sympathetic as the child.

This was followed by a one-act farce by Maurice Vageman, entitled "Frank Glynn's Wife." The piece proved somewhat noisy, but gave Miss Dorothy Starr and Gail Leighton an opportunity. The matinee ended with "Love in Idleness," which has been acted before. In the cast were William V. Little as Leonard Dale, Emily Lorraine as Euphemia Harlow, Dorothy Starr as Lucia, and Merrill Leland as Sybil, all of whom did credit to their instructors.

The annual series of matinees of the American Academy of Dramatic Arts, in the Empire Theatre, will begin later than usual this season, not before December. The Academy promises a number of interesting productions for this season; among plays by Max Nordau, Paul Hevse. Sardou and Tolstoi, as well as Shakespearean revival, will be given; the representation of a Greek play is also contemplated.

The students of F. F. Mackay's excellent dramatic conservatory have already begun work, and the classes are fuller this year than usual. Several interesting exhibitions may be looked for during the season.

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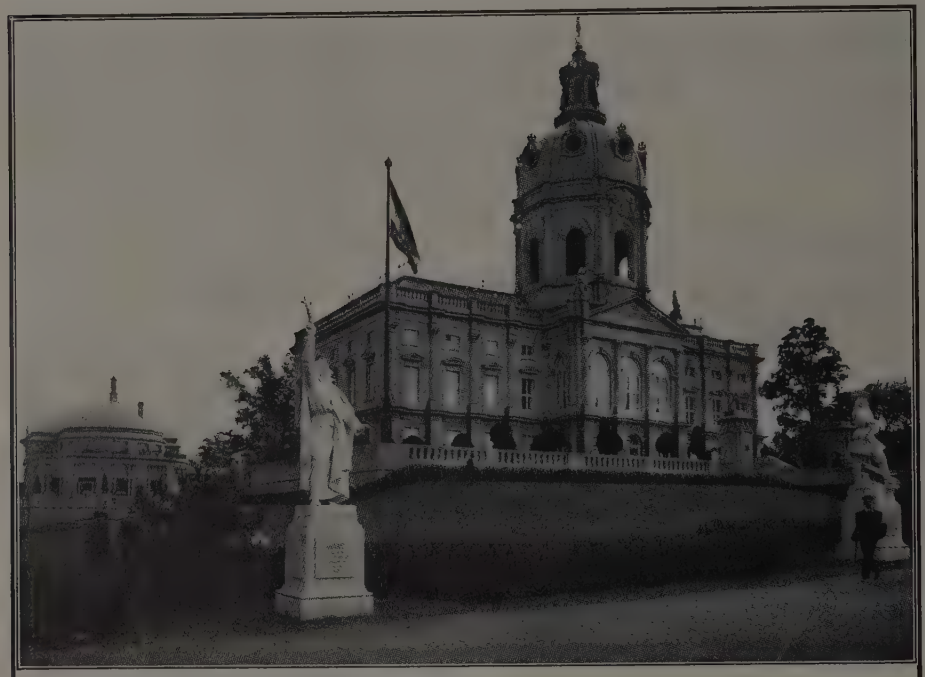

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Lèse Majesté

To the Editor of THE THEATRE:

Dear Mr. Editor—How can you permit your contributors to speak such *lèse majesté* concerning Professor of Dramatic Literature Brander Matthews, of Columbia University?

For twenty years he has not only addressed the theatrical profession of the earth in terms descriptive of themselves. (As who should say: "Gentlemen, you are actors. That is your profession. You act. You wear wigs on occasion. You also use grease paint. You appear on the stage. The stage is a box, of which a side—parallel to the visual range of spectators sitting in an auditorium—has been removed!" And so on and on and on.)

Do you mean to question the value of such insight—of such deep, esoteric criticism as this? What an *Ars Artis*—the art of telling a man back what that man has just told him!!!

Indeed, you are guilty of *lèse majesté* of the most strenuous kind to allow criticism of Dr. Matthews!!! Why, in the current periodical literature of the country Dr. Matthews has two—no less than two—contributions (*vide* the *North American Review* and *The International Review*). In *The International Review* he speaks of having discovered the heretofore entirely unsuspected fact that a play (which shall and must put into an hour and a half the narrative which a printed work of fiction exploits in three or four hundred pages) must rely on *mise en scène* for narrative that the position of a chair, the half-open door, the overturned table, etc., etc, must speak a part of the story to the spectator—*Mirabile dictu! et jam non satis!*

Witness how clumsily Sheridan 125 years ago made this same remark. Says Puff in *The Critic*: "I open with a clock striking five, which saves an immense amount about the Orb of Day glorifying the eastern horizon!" But how much more to the point is Professor Matthews' twelve solid pages in *The International Review?*

Respectfully,

GEORGE YATES.

The Arlington, New York City, Oct. 14, 1904.

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New Dramatic Books

"The Real New York" (Smart Set Publishing Co., New York) is not, strictly speaking, a dramatic book. In fact, it might properly be placed in the red Baedeker class. But its author and illustrator, respectively Rupert Hughes and Hy. Mayer, are so well known in theatrical circles, one as a dramatist and the other as caricaturist, that some mention must be made of their latest joint work. Hundreds of books have been written about New York, but the first attempt to include in a single volume a complete view of the city's most interesting features is found in "The Real New York." It is doubtful if two men could be found better qualified for such an attempt than Rupert Hughes and Hy. Mayer. Not only has Mr. Hughes succeeded in imparting all the information that the most inquisitive visitor to the metropolis could desire, but he has done it in the form of a lively and entertaining story that is more engrossing than most romances built on a less substantial foundation. Mr. Mayer has followed in his footsteps and has attained equally happy results in the way of illustrations of the most picturesque sights and types of the city.

The book has a thin plot, the story of a party of visitors to the metropolis and their varied experiences, under the guidance of two or three self-appointed showmen. Gerald De Peyster, a

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The eldest son of Sir Henry Irving. Born in 1870, he was educated at Oxford. As a boy he appeared in "H. M. S. Pinafore" and made his first real appearance on the stage as Lord Beaufoy in "School" in 1891. He is to visit America this season

wealthy young Knickerbocker, naturally assumes the responsibility of pointing out to the young San Francisco art student, Miss Collis, the cosmopolitan attractions of his native city. "Ananias" Blake, a typical New York newspaper man, falls in with a Chicago man who is bent on exploring the under-world, and convinces the Westerner that New York is not altogether a city of innocuous kindergarten virtues. A preacher from Terre Haute, who comes to the metropolis with preconceived notions of its unspeakable wickedness, is so cleverly piloted about that he sees only the city's good side—its magnificent charities, its providence for the unfortunate, its churches and schools and parks and means of healthful recreation. The experiences of these little parties form a kaleidoscope of interesting scenes and provide opportunities for humor, of which author and illustrator have been quick to take advantage.

Roy F. Britton, a St. Louis lawyer, is about to publish a small book, called "The Actor's Legal Manual," in which he treats, in a wholly non-technical manner, of the various law questions and business transactions that are frequently met with by the professional actor in his dealings with managers and others. The work is not intended as a text-book for lawyers; but is written in such

(*Continued on page xiv.*)

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(*Continued from page xiii.*)

a way that it may be readily understood by the layman. Didactic discussions of the historical development of legal principles and their technical uses and applications are not attempted, as the book is only intended for the practical and immediate use of the actor. The longest chapter is devoted to the theatrical contract and several approved forms are given. The legal relations of the actor with the railroad and telegraph companies and the hotels are fully discussed for the purpose of giving the actor an idea of his rights and remedies in these matters.

QUERIES ANSWERED

The Editor will be pleased to answer in this department all reasonable questions asked by our readers. Irrelevant and personal questions, such as those relating to actors or singers as private individuals, their age, whether they are married or single, etc., etc., will be ignored.

JULIA RAYMOND, Brooklyn, N. Y.—Q. (1)—Will you kindly inform me through you good magazine where I may take up the study of fancy or stage dancing?

A.—Constantine, 1564 Broadway teaches fancy or stage dancing. Also Marie Bonfanti, 1553 Broadway.

Q. (2)—With what company and where is Vaughn Glaser at present, and is he to play in New York this season? If so, with whom?

A.—The Players' Club, Gramercy Park, will reach him.

Q. (3)—Is Dorothy Hammond, the English actress, a relative of Charles Hammond, who is now playing with Henrietta Crosman in "Sweet Kitty Bellaires?'

A.—They are brother and sister.

A BROOKLYN GIRL.—Q. May I ask you to give me the address of Ada Dow Currier?

A.—The lady is at present in Australia, where she has been plaving the past three years. Her husband is Frank Currier, now with Viola Allen's company.

A CINCINNATIAN.—Q. Kindly inform me through your columns how long the sketch, Wanted—a Groom," has been on the vaudeville boards.

A.—We do not know, but think this is the first season.

B. M.—Q. Kindly let me know the following: Margaret Anglin's private address and in what is she going to play this winter, and when?

A.—We never give the private address of an artist. She will shortly commence starring under Frank Perley's management. His address is Knickerbocker Theatre Building. See our news columns.

L. V. HAMBLEN, Waltham, Mass.—Q. Will you kindly tell me through the query columns of your most interesting paper when the tour of A. M. Palmer's all-star cast of "The Two Orphans" will end?

A.—It is impossible for us to say when the company will end the run.

A. E. LYNCH.—Q. Could I trouble you to furnish me with the present address of Mlle. Zelie de Lusan?

A.—We think she is in Europe.

A. P. TOWNSEND.—Q. Will you please say in your next issue if Francis Wilson is again this season presenting his revival of "Erminie?"

A.—He has not as yet commenced his winter tour, and we believe he goes out in January.

H. D.—Q. When is Miss Mannering to play in New York this season, and at what theatre?

A.—She is to appear in a new piece by Paul Potter, probably at the Garrick.

MISS ANGLIN'S NEW PLAY

Miss Anglin's new play is from the German of Robert Misch, entitled "The Eternal Feminine," adapted by Austin Page. This play, which has had success in Germany, Russia and Italy, is a classical love comedy, its scenes being laid on a mythical island in the Aegean Sea, about 400 B. C. Despite the antiquity of the setting, the theme is the ever new one of love. Music will be an important element of this new production. Horatio W. Parker, Professor of Music at Yale University, will contribute this interesting feature to the production.

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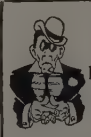

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The previous week was seen "David Harum," with William H. Turner in the title rôle. Supporting Mr. Turner were James W. Ashley, W. D. Chaflin, William Robert Daly, C. H. Carlton, Walter Pratt Lewis, William Henderson, Harry Levian, Jack Howard, Harry Crandall, Jr.

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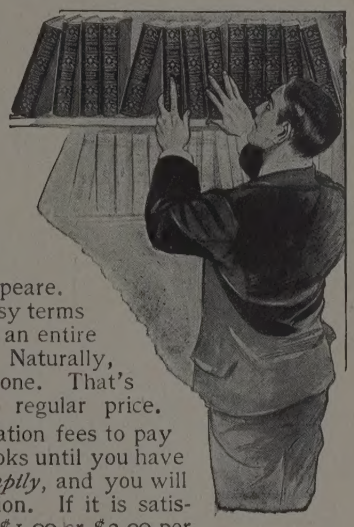

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I should have been happy to have carried to the townfolk of Talma some expression of the gratitude borne by the Comédie Française toward this great servant of the tragic muse. But at least I can set down here some of the traits through which still lives this great personage of famous and beloved memory. Will the phonograph, this shadowy caricature of the voice, some day enable us to hear long after their departure the words of the illustrious actors whom we applaud to-day? It seems to me, meantime, that the memory and the name of a Talma will suffice to conjure up an imposing figure, especially if I can add some of his words which remain, like the flashes of a soul, to illumine the shades of the past. Talma was himself a Parisian of Parisians, born in the Rue des Ménétriers. But Poix-du-Nord can boast of many Talmas, among them the father of the tragedian, and there are still many of that name living there and in the neighborhood who will be present at the ceremony of next Sunday, at the foot of the statue, to thank Mayor Ducornet for having presented the town with this memorial of its most famous son.

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(*Continued on page xviii.*)

A HINT

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To Mme. Caroline. Dec. 22, 1903.

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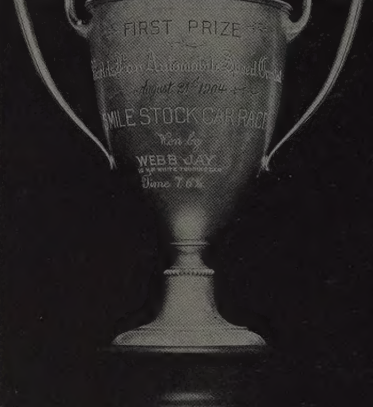

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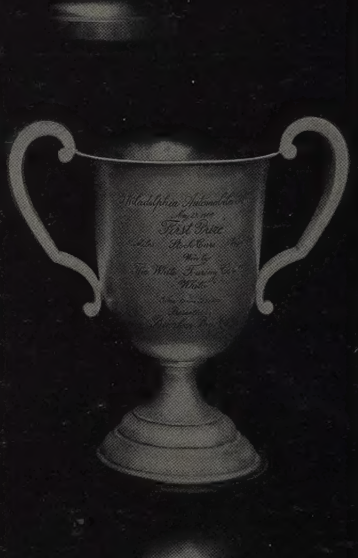

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(*Continued from page xvi.*)

The actor died a year later, so that these si gestures were his last.

But I imagine that there must have bee more than gesture in the art of Talma. Ther were the look, the voice, the soul. When h played in tragedy, and came, for instance, to th fury of Orestes, he could persuade himself tha he saw before him in the theatre, not a sea o faces, but of skulls. He filled others with terro by the terror with which he himself was ove whelmed. This faculty of self-suggestion is suff cient to convince us of his sincerity. With it a he was simplicity itself. It was he who more tha any actor of the day ended the deadly rant o stereotyped tragedy. In protesting against th "howling" tragedian, he said: "The most fata monotony is that of mere power of lungs o action." The best teacher can give no more valu able hint. Had he not noticed the simple inactio of the politicians, his friends, placing their head in peril with a sort of silent resolution? Th tragedies of the Revolution served as lessons t him. "There are in every part," he said, "two o three lines that offer the key to the whole." Sim plicity was his watchword. One of his friend Audibert, relates that after witnessing a figh between two market butchers, he was able to r produce in classic tragedy a splendid gesture o attack with uplifted sword. He found the te rible where others saw nothing but vulgarit But it was nature. Little things meant much t him. When Frédéric Lemaître presented him self before the jury of admission at the Odéo Theatre, only one member—Talma—voted to a mit the future "creator" of Ruy Blas.

SHAKESPEARE AS THE GREAT TEACHER.

Lamartine's first critic, so far as stage writi went, was Talma. Like Châteaubriand, who ha written a Biblical play, "Moses," Lamartine ha composed a tragedy upon Saul. As he said hi self long afterwards, he had dreamed of pyrami and turned out a mole hill. But in the spri of 1818 "Saul" still looked to him "pyramida and he imagined how Talma would play the pa So one morning he started for Paris, his trage in his leather trunk, and from his garret in th Rue Neuve-Saint-Augustin, he, a total strange wrote to Talma, begging for an interview. Th evening a valet in livery climbed to the garr and presented to the poet a letter. That nigh wrote Talma, he had to play Britannicus, b the next morning at eight o'clock he would liste to "Saul." Lamartine has told in his inimitabl way of his sleepless night, his visit to Talma, h reception by Mme. Talma, an imposing figure *peignoir* and slippers, and the appearance of th great Talma himself in white dressing gown, t collar wide open, showing the splendid muscul throat—a figure of Tiberius, magnificent but sim ple. M. Fagel has reproduced it in marble.

"One can see that you know your Racine," r marked Talma, after listening to the first scen "perhaps only too well. Go on." He invited t poet to breakfast. Mme. Talma had gone o Lamartine could eat nothing. He waited for th verdict.

"It's very good," said Talma. "If we we under Louis XIV., when French tragedy, daug ter of the Greek and Latin arts, was a splend conversation, a dialogue between the great d parted ones of the earth, I would play it t morrow. But between Corneille and Racine a to-day has come another genius, older th theirs, and yet modern, called Shakespeare. I you know Shakespeare? Well, he has revo tionized the stage. Corneille is heroic, Racine poetic, Shakespeare is dramatic. He has ma me what I am. If you really wish to beco a great dramatic poet, you must write tragedies write dramas. Forget French art, Greek a Latin art, and go to nature. I have no oth master. That is why I am beloved."

Victor Hugo has often told how he talked w Talma of his "Cromwell," a drama that took sha just as Talma came to the end of his career. "N fine lines," the old tragedian adjured the you poet. "No fine lines," adds Hugo. "Talma's i stinct was perfect. It is the fine lines that l good plays."—Jules Claretie in the Paris Tem Translated by the *Evening Post.*

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